Transfashional

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Edited by
Dobrila Denegri

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Experimental Fashion
in the Context of
Contemporary Art

Curated by
Dobrila Denegri

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Martin Meisel

Why Europe Needs Artists

Transfashional – is a truly multifaceted art project on an international scale bringing together artists with different regional and academic backgrounds and incorporating art academies as artistic institutions.

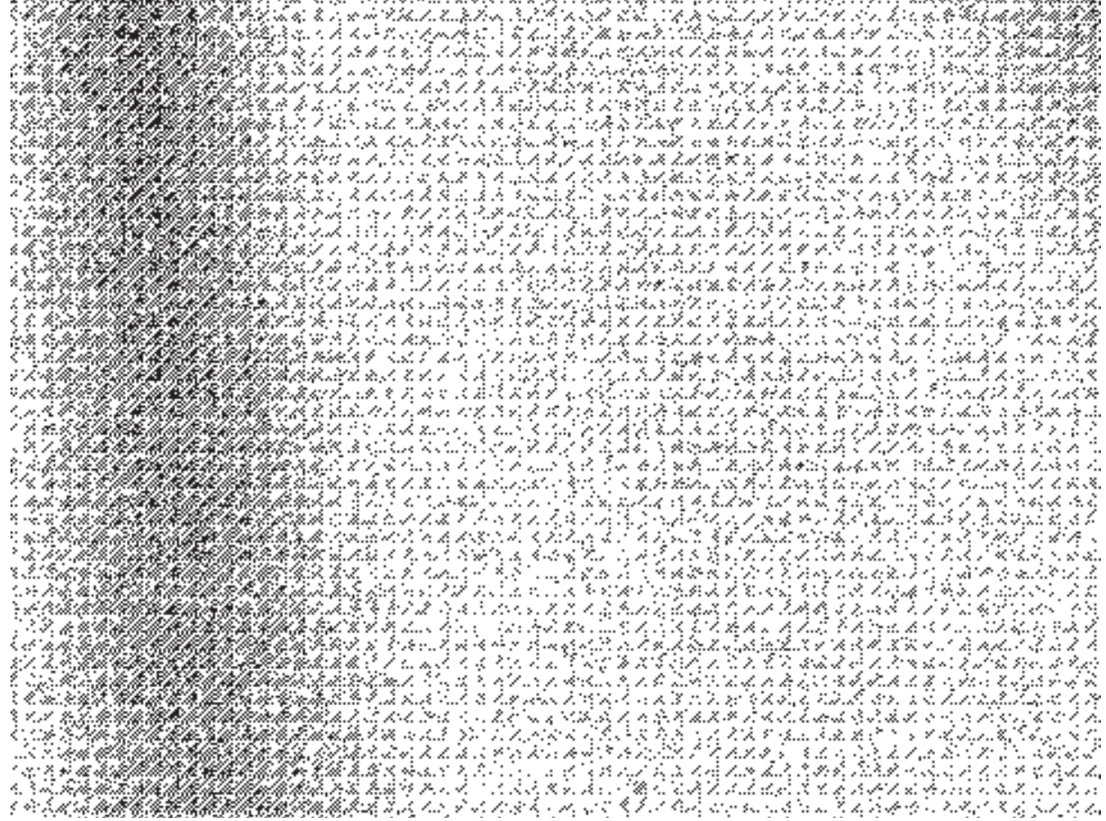
Combining the artistic quest with artistic research, crossing borders from the long-time tradition of textile in art to the more recent approach of design, *Transfashional* enhances mutual exchange and appropriation, the invasion of art in fashion as well as adopting artistic means in fashion in experimental situations.

Transfashional is also a cooperation of very different kinds of institutions, casting a net from the Austrian Cultural Forum in Warsaw and in London, cultural diplomatic entities, over the University of Applied Arts Vienna – die Angewandte, the Academy of Fine Arts in Warsaw, London Fashion College, the Polish Institute in London, to the Ujazdowski Castle Centre for Contemporary Art in Warsaw as well as the MuseumsQuartier in Vienna – thereby combining cultural diplomacy, European academic institutions and leading museums. All these actors needed to adapt their language and to find common ground. I am glad it was possible to have these diverse and prestigious institutions come together.

From the very beginning, the curatorial concept of Dobrila Denegri has been at the very core of this transeuropean endeavor – intriguing and tempting for all involved, partners and artists.

The international cooperation developed over time. It started with the workshop- and exhibition-project *Hosted Simply* which involved 10 young artists – recent graduates from Vienna and Warsaw, and was presented in 2015 in an empty floor of a high-rise-building in Warsaw and in 2016 in the renaissance monastery of Heiligenkreuzer Hof in Vienna. The evaluation of *Hosted Simply* swiftly paved the way for the decision to continue dialogue. Changing the parameters, introducing a new subject and new partners were steps to further broaden the impact. The new concept was met with enthusiasm from die Angewandte and from Hussein Chalayan, who at the time had only recently taken up his professorship and who substantially engaged in the artistic, academic and conceptual debate.

Transfashional moves people. Connecting people was a fundamental point right from the project's inception bringing together artists and theoreticians firstly in an academic setting in Vienna and later on at various exhibitions progressively developing in London, Warsaw, Vienna and beyond. Thereby artists are physically moving through space and contexts, constantly adapting their points of reference, broadening the artistic statement every time, all whilst staying relevant by continuously modifying their artistic language.



Transfashional puts art into an European perspective and Europe in an artistic perspective. Art is very often a reflection, an expression of relevant societal issues. By looking at points of interest from the artist's perspective and approaching/processing these issues through artistic forms the result will reflect what is relevant in the original social context. When changing the geographical and societal context the audience can see differences in approach, thereby making the unseen visible. What is important in one context may be irrelevant in another, what is breaking a taboo in one place can remain incomprehensible in another just a few hundred kilometers away. Art therefore is the most effective tool to sense and detect cultural differentiations, it is the most appropriate language to help overcome the thin veil of mutual prejudice behind which we cosily hide in contemporary Europe.

Transfashional is first and foremost people – artists, staff, curator, professors, directors, transport, communication – all of whom I want to thank for a wonderful and exciting collaboration.

Martin Meisel
Director, Austrian Cultural Forum Warsaw

Katalin Tünde Huber

Transfashional Lab

A central part of the cultural programme of the Austrian Cultural Forum (ACF) London, and its visual arts platform more specifically, is to develop projects and exhibitions which bring together local and Austrian artists and institutions. Creating relationships and institutional links and thereby making projects more sustainable and long-lasting, has become a core part of the work of the ACF London. When curator Dobrila Denegri first approached the ACF with her project *Transfashional Lab*, we embraced the opportunity to contribute to a project which brought together such a strong group of institutions, artists and ideas. At its core *Transfashional Lab* is a collaborative project between artists, fashion designers and between three main cities: London, Warsaw and Vienna. The opportunity to work together with two London-based cultural institutions, the London College of Fashion (LCF) and the Polish Cultural Institute, as well as the University of Applied Arts Vienna and the Austrian Cultural Forum in Warsaw was truly unique.

As one of London's leading fashion institutions, the London College of Fashion brought an important local context and audience into the project. On the occasion of the exhibition the LCF hosted a talk with academics from the LCF, the University of Applied Arts Vienna and the Warsaw Art Academy. Together academics, students and professionals discussed the different ways art and fashion influence culture and compared the various challenges and opportunities in each country. Such exchanges are increasingly important in order to understand how designers and the wider fashion world must work together in order to ensure a space where fashion and creativity are able to meet.

Each February Fashion takes centre stage in London and the ACF London has, for several years now, been dedicating its winter visual arts programme to fashion and design. In 2013 the ACF London began participating in the International Fashion Showcase as part of London Fashion Week. Organised by the British Council and the British Fashion Council, the showcase presents designers from around the world to an audience of over 40,000 each year. The Austrian contribution has always placed an emphasis on giving young, emerging designers the opportunity to participate in this high profile event. Alongside the International Showcase, the ACF London has hosted a series of in-house exhibitions on related themes such as fashion photography to textile art. *Transfashional Lab* was a natural continuation of our engagement in fashion and design allowing us to explore the limits of this field and its relationship with visual arts.

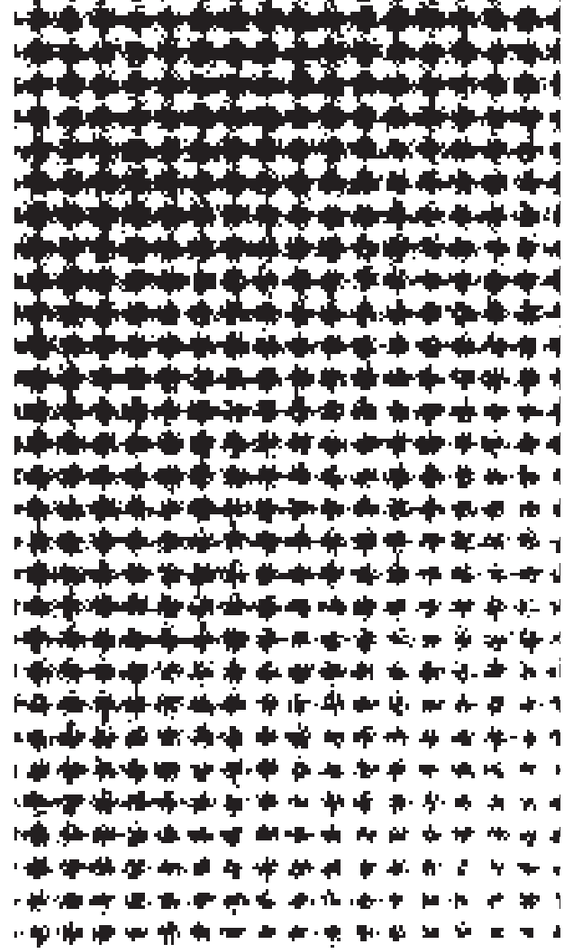
After a preparatory workshop in Vienna, the exhibition at the ACF London was the first opportunity for the artists and designers to present their work in an exhibition setting. The presentation in London was also the foundation for the subsequent exhibitions for which the initial designs and ideas would be further developed. *Transfashional Lab* featured over 15 artists and designers from the UK, Poland and Austria. Not only they were able to engage with students and academics from the London College of Fashion, but they presented their work to a London audience in the context of London Fashion Week and our wider arts programme. *Transfashional Lab* was in many ways one of our most engaging projects and we look forward to its continued development for new spaces and audiences.

Katalin Tünde Huber
Director, Austrian Cultural Forum London

Gerald Bast

Transfashional is used by the participating institutions – the Austrian Cultural Forum Warsaw, the Academy of Fine Arts Warsaw, the University of Applied Arts Vienna, the London College of Fashion and the Austrian Cultural Forum London – to set a sign that fashion can also be observed from a view point outside of the commercial fashion industry. Fashion is one of the oldest elements of human civilization. The phenomenon of setting fashion under the manifestation of art with the human conditions of the twenty-first century can and should extend the view of human life relevant to the environment and economy, power and powerlessness. Herbert Marcuse first demonstrated that the truth of art lies in its power to break the monopoly of the established reality. If the phenomenon of fashion and clothing is treated with the means of artistic detachment and deconstruction, then that is not only an artistic action but also leads those who are acquainted with the language of art to an improvement of knowledge.
Dobrila Denegri has accompanied this interdisciplinary and international process in an excellent way as a curator. We offer her thanks as well as to the involved artists who created the organizational requirements for the success of the *Transfashional* project.

Gerald Bast
Rektor of the University of Applied Arts Vienna



Frances Corner

London College of Fashion, UAL is a world leader in fashion design, media and business education. We have been nurturing creative talent for over a century, offering courses in all things fashion. In design, we teach a combination of heritage and radical thinking, craftsmanship and new technology.

Through inspirational teaching we nurture the next generation of creative leaders and thinkers who work in responsible, analytical and ingenious ways. We nurture every student's distinctive voice, teaching them how to challenge and define the future of fashion. Through teaching, specialist research, and collaborative work, we empower our students to think differently, using fashion to examine the past, build a sustainable future, and improve the way we live.

In this period of political and cultural change it is important for us to build strong European collaborations with educational institutes, galleries and museums to share the unique heritage- and design-traditions of the different countries and to explore and define together what a sustainable and better fashion future can entail.

LCF tries to build a long-term engagement with its students, not only supporting and promoting them while they are with us, but also offering alumni opportunities to showcase and be part of the debate. I would like to thank Dobrila Denigri and the Austrian Cultural Forums in Warsaw and London, Austrian Ministry of Foreign Affairs who initiated the project and the Ministry of Culture of Austria as well as the University of Applied Arts Vienna and the Academy of Fine Arts in Warsaw for making this project possible.

Frances Corner OBE
Head of London College of Fashion
Pro Vice-Chancellor Digital, University of the Arts London

Wiktor Jędrzejec

Encounters ... there are various feelings involved. We can be waiting for or be afraid of them. There are also encounters that give hope and entail expectations for the future, they are a great and exciting unknown. Such feelings characterised collaboration of three institutions on the *Transfashional* project: the Academy of Fine Arts in Warsaw, the University of Applied Arts Vienna and the London College of Fashion. Great emotions, surprises and creative ferment have probably been the best that could happen to us together. When working on this project, we got to know each other and brought along a baggage of cultural differences. We get to know each other through use of various teaching and artistic methods. We get to know each other at work, developing together presentations as well as a common idiom of the project, in accompanying communication.
We get to know each other!

The fear goes away, and only creative anxiety remains: what will the future bring? What will we accomplish together? What will we face the next time? You cannot forsee the output of the project. You cannot predict the future, but I know for sure that what we have done yesterday and today must not be suspended and the work has to be carried on!
I wish there is another project based on the experience gained with *Transfashional*. I would like us to succeed in spite of times and anxiety, I wish that our achievements were not wasted.

In this book we encase our experience with implementation of the project; we want to preserve it for young artists and the audience. We have written everything down so that we can go even further and develop a new project, just as international, interdisciplinary, and inter-media one.

Vienna is the last stop of our two-year journey, so on behalf of the community of the Academy of Fine Arts in Warsaw, I would like to thank the originators of this event who created and implemented this difficult and demanding artistic initiative – Martin Meisel, director of the Austrian Cultural Forum in Warsaw, and Dobrila Denegri, curator who put all our ideas together. The people I mention are from the perspective of Warsaw, one of three places in Europe that hosted and created *Transfashional*. I would like to thank also the Warsaw promoters of this event: Professor Prot Jarnuszkiewicz, Dean of the Faculty of Media Art, and Professor Paweł Nowak, who held the position of Deputy Rector for Art and Research at the Academy of Fine Arts in Warsaw in the years 2009 – 2016. Special thanks to the participants of the exhibition.

Wiktor Jędrzejec
Deputy Rector for Research and Development
The Academy of Fine Arts in Warsaw

Exhibiting Fashion Exhibiting Fashion Exhibiting Fashion Exhibiting Fashion

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Hussein Chalayan

About Space, Narrative, Elevation, Temporality, Memory

DD With *Transfashional* we want to explore what semantic resonances fashion and fashion-related practices can have when presented in the context of contemporary art. It is imagined as "exhibition in progress", changing from one presentation to another, in accordance with developments of new and collaborative projects realized by participants. Thus, the theme of exhibition and act of exhibiting is quite central. The exhibition can be understood in many ways, but it's always connected with the following terms: space, narrative, elevation, temporality, memory. I recognized these same terms when looking at your work in retrospect. These are the themes I would like to talk about, in relation to some of your collections and art presentations, from early 90s till today. I would like to start with one of the images that really stuck me, as symbolic and highly relevant for understanding your concept of space: a graphic scheme of flight paths.

HC It was one of my early graphics, actually one of my favorites from the collection *Along False Equator*. This collection was constructed departing from airline routes, cardiograms, meteorological charts as prints and decorative elements. I wanted to explore ubiquity; the notion of being in transit while simultaneously being omnipresent. With prints of flight paths printed on neoprene and jersey I wanted to create a kind of atlas embodying the sense of constant movement.

DD This was your Autumn/Winter 1995 collection, and the early 90s were the period when we just started to grasp what process of globalization and emergence of World Wide Web could lead us to. Were your references to the themes of ubiquity and transit connected to this phenomena, or was there something more personal?

HC Being from somewhere, but being from nowhere is an interesting situation for me. I feel quite rootless. And I see this condition as sort of richness; a condition which makes you more open since you are constantly in the position to negotiate which parts of your cultural background you can leave behind and which new cultural inputs you can assimilate. Clearly, this state of shifting identity has to do with my private life, with my Turkish Cypriot origins, a child of emigrants who had to flee after the pro-Greek coup in 1974, raised in between rural Cyprus and multicultural and very urban context of London of late 70s.

DD I have personally experienced the threat of war and involuntary displacement. It comes with the sense of trauma. You addressed this theme through your work, and probably what is considered one of your most iconic collections, *Afterwords* A/W 2000, is for me one of the most poetic metaphors of something that is so hard to go through: to leave the place you feel you belong to.

HC *Afterwords* was exactly about having to leave your home at a time of war. I remember asking my mother in the period of inter-communal conflict in Cyprus, what was the first thing she thought about taking with her. She replied: "My clothes, photographs and a blanket." So, I thought, how could you hide your clothes, in the event that your home is raided at the time of a pillage? This was my way of dealing with these issues. Coming up with the idea of clothes/chair covers,

and objects becoming garments, pieces of furniture becoming something to wear. It was symbolizing the urge to bring home along. And, yes, the collection became so iconic that now it becomes difficult to find something new to say about it. Still, when we presented it, it was such a risk! So many things could have gone wrong! I was so nervous during the show. But, I felt a kind of urge, which kept me going forward, experimenting with different formats of presenting and communicating my subjects. I'm glad that I did it in this way, because art museums started to follow and collect my work. That was an important recognition.

DD What is the difference between showing this kind of work in a fashion and an art context? A lot was said about your ability to bring forms and contents to the runway which belong more to the tradition of art performance. How do you relate to these two different contexts of presentation?

HC First of all, I have to say that I really wasn't thinking about other platforms in the time I was working on this presentation. I couldn't even imagine that there would be interest and such embracing reception of my work from the art museums and other exhibitive spaces. For me it was important to be able and free to experiment with different formats of presentation of my collections, most of all because, even if I am very aware that I'm designing and presenting clothes, I always wanted to have some added value to it.
I thought that presentation itself can be a kind of cultural experience.

DD If we look in sequence collections at the we mentioned, *Along False Equator*, *Afterwords* or this preparatory drawings for *Between* S/S 1998, what I see is elaboration of the notion of space which runs through all of them, as a sort of red thread. What would for you be a conceptual connection between this collections, if there is one?

Afterwords, 2005

HC I think that it is about my perspective as creator. I am someone who likes to explore and at the same time likes to create another perspective on an existing situation. So, I think of myself as someone who is permanently studying and also saying "could we look at this in some other way?" It's this duality, a combination of the two approaches, that is close to me. In particular *Between* was for me an exploratory project and again, a massively risky one.

DD It must have been mind-blowing to see on the runaway models "dressed" in chador, but with portions of their bodies exposed. Yet, what I also find very interesting are your sketches and drawings, where the body seems to be imprisoned in cloth, in a vail. Both, body, furniture and garment, seem to form the same architectonical entity. They appear as merged … in one single block.

HC The collection *Between* was about how you define your territory through a religious code. That's how it started, at least. In the beginning there was a naked model who became more and more covered, until she looked like a mummy. It was chador.
It is important to mention that this collection was done before 9/11 and all this Islamic controversy. So, today it resonates differently than in the time I did it. Back then, for me it was just about how you can deconstruct the territory built through dress-code. The starting point was a session with models in open-air, in Exeter; I gave them a cord, and ask them if they would mind being nude. Then they were asked to delimitate their territory with a given cord. I used photos of this performative action as a part of my creative process, as well as some of conversations I had with models about their experience. Part of the collection were head-pieces, one was a mirror framing the face of the model, reflecting back the gaze she would receive, the other piece was encapsulating the head, veiling the face. Question was, how you can create an identity without the face, how you define someone's identity? I was playing around with it, including also religious references.

DD Anthropology teaches us that religion lays on the basis of each culture. Talking about roots, I would like to ask you to comment on another collection in which theme of cultural background seems to be central. I'm thinking of *Ambimorphous* A/W 2002.

HC I wanted to look at the idea of the folk costume and how it can be deconstructed and become, through various stages, simple black dresses which is an epitome of a Western code. It was also about power and powerlessness. The more the folk costume got eaten away, the more powerless the body became. It was presented like a storybook, starting from very richly embroidered costume from Western Turkey, up to the black garments. In sequence, it looked almost like an animation. Sartorially this was a very challenging collection, and even if it seemed so simple, I had to be really careful with every intermediate stage. It was constructed/deconstructed in two ways, from folk costume, to black gown, back to costume again. So that's what the name of the collection stood for: "ambimorphous" forms, or forms that can be morphed in two different directions.

Ambimorphous, 2002

DD For me it's interesting to see this collection in relation with one that followed, *Manifest Destiny* S/S 2003. The question of power and cultural predominance seem to be the issue for you here. "Manifest Destiny" was also a name of doctrine which was supposed to legitimize American expansion in the late 19th century. It implies violence, as well as extinction of different traditions and languages, something that strongly echoes still today, when we are heading towards total cultural uniformity and homogeneity, and cultural and natural extinctions are one of the biggest threats for our planet.

HC *Manifest Destiny* was a controversial collection, which didn't receive a good reception in the beginning, but later got reevaluated. It was extremely complex in terms of pattern-cutting. Overlapping and layering of lycra-infused materials created an impression of body entailing itself. My initial inspiration was disgust. I wanted to look at the anatomy of the body and how clothes, which cover and control body, could reappropriate and recultivate anatomy up to unrecognizable extent, disguising all notions of "disgust". What interested me, and that's where this title resonates, is the way in which operate force that attempts to civilize our animal state … Of course, there are also connotations, which have to do with psychological and psychical implications of imperial expansion … Clothing is important part of cultural imposition, I believe.

DD Through the collections we have talked about, I see a correspondence, in a sense that through each of them you allude to space, understood in concrete and metaphoric sense. One of your early art-works, a film entitled *Place of Passage*, might be seen as a voyage through time, as well as through space.

HC This script was about a person who makes a journey from London to Istanbul. Thanks to the commission by Lucky Strike and Honda we could build very peculiar vessel, a sort of cocoon. It was about all the changes that happen within the vessel, which at the end got flooded with water. There is strong sense of isolation in this work, too. Also a reflection about going back to where one originally comes from, physically and culturally.
This piece is part of an art collection now. For me it is important because it is a kind of extension of my work … reaching the domain of film, which is a visual language I feel strongly connected to.

DD I would like to ask about your working process, especially in reference to the very first collection you presented as a degree show at Central Saint Martins. I'm interested in a way you construct a narrative, a story-line which runs as undercurrent through your work, be it a collection or art-piece. I got the idea that for you a starting point is making something like a script.
In the case of *The Tangent Flows* from 1993, you really created a sort of a crime story … about death and destruction … with the main protagonists being killed … but it had also a philosophical edge too, since you quoted Jung, Newton and Descartes as references.

Place To Passage, 2003

HC Indeed, I had a story written in the clothes, to tell how they would evolve. When I look at it now, I think I must've been out of my head, but it was really enjoyable. However, when I was preparing this show I wasn't thinking about any carrier backlashes, nor press attention … I couldn't even dream of Björk buying and wearing some of my stuff … But it was generally an exciting moment. I fear that if a student would come up with that kind of presentation today, he/she would be laughed at.
When it comes to my work, I think that narrative approach is very important, because it gives a sense of life to design. This first collection was a mixture of intellectual and playful at the same time. I was trying to make a statement about absurdity of mind/body dualism which is so rooted in Western ways of thinking. So I wrote this fiction story about scientist who tries to integrate Eastern philosophy into Western Cartesian worldview. But of course, as much as process is important, what really matters is an outcome. The clothes, in this case.

DD It's still stunning to see images and details of fabrics you made for this collection, traces of rust, corrosion, process that happen under the earth. To me they have some pictorial quality, and beauty as well. But also interesting is this allusion to processes of decay and destruction, which strongly resonated through art of the early 90s. The YBA movement and its sensational use of imagery charged with death, sex and violence, was a part of a cultural climate in which designers like you, and Alexander McQueen emerged. Did this climate had effect on you?

HC Definitely! London was electric. With the art and music scene, Brit Pop … I wish this kind of climate could come back, it generated so much adrenaline and creative power. But in my work there has always been a strong biographic element. The early 90s were marked by civil war in Yugoslavia, too. The shock to have a war-zone on the very territory of Europe made me think a lot about my own childhood. I came from the city which was divided and going to the other side was forbidden. My house was near an abandoned, disused international airport. The river that was running through Nicosia was carrying things from the Greek part, part we weren't allowed to go to … so, all this was making a strong impression on my imagination when I was a child. Later I tried to sublimate this memories, to take them as positive, creative drive, and use them in my work. So yes, the theme of destruction resurfaced often through my work, but it's not something that comes from one source only. Never is, I guess.

DD It's interesting how you were able to aestheticise violence and destruction. At the first glance the imagery of *Ventriloquy* S/S 2001 looks very hi-tech and seductive …

HC Yes, it was another risky project. So many things could go wrong, and we were lucky they didn't! We had a computer animation in the background, and in 2001 it was something really pioneering. Models were emulating what was happening on the screens, moving like robots and wearing garments made of sugar-glass. Dresses were smashed on the stage by other models!

Sakuku, S/S 2011

DD It must have been a quite exciting, cathartic moment … and it's interesting to see in contraposition with the totally different kind of presentation you did for collections *Sakuku* S/S 2011 and its segment *Haiku*, which again, through other formal language introduces a principle of sequence, editing, film-making … and brings us back to art context as well, as a chosen site for the presentation, even if it was within Paris Fashion Week …

HC In the 90s we were inventing, experimenting, seeking the most provocative, astonishing, exciting and innovative forms which really transformed catwalk into stage … But for me it's never a spectacle for its own sake, it's about a story I want to convey. Now I think that it's important to bring back attention to things that are fundamental for what we, as designers, do. Craft is important; materials are important, the quality intrinsic to the product is important.
Sakuku was inspired by my trip to Japan, and it literally means "locked country", a term coined to name Japanese foreign policy in the mid 19th century, when it was prohibited to enter or leave the country under the penalty of death. I was deeply touched by choreographed and ritualistic aspects of life in Japanese culture. To present this collection I decided to make a film and present it in the space of an art gallery, away from all the fashion-world commotion. Film was constructed through choreographed sequences showing draping of chiffon dress, each sequence corresponding to an ideogram, which finally would compose the term "sonzai suru" which means something like "to exist".
The effect obtained in film with real people, almost blended into a black background, with moving clothes was incredible. Shadow has a strong presence in Japanese culture, and my film was a homage to that. So, yes, I would say that I work very much with film director, but capturing things that already exist.

DD One of your recent challenges was directing a piece presented in the theatre …

HC It was one of the most difficult projects I ever got involved in. I directed a dance piece *Gravity Fatigue*, premiered in Sadler's Wells in London, in October 2015. We had four performances in London, but it took me over two years to prepare this piece. Essential was collaboration with choreographer Damien Jalet, who is really amazing in his work with dancers.
For me this was a very important experience because it merged all of my work done up to that moment. Some ideas I had many years ago, but never had a chance to put them in practice, and some came out of the process of composing this complex visual narrative that is all about body and clothes.

DD You come from secular background, and when you tickled religion, it was more from anthropological point of view. But there is a recurrent component of your work which alludes to the state of elevation, be it physical or mental, spiritual. It can be found in early collections, such as *Temporary Interference*, S/S 1995, or *Nothing Interscope* S/S 1996, up to *Kinship Journeys* A/W 2003 …

HC I was always fascinated by the idea of unseen, invisible, so that's where my interest in religion comes from, disembodiment, notion of loss of the self … in the collection *Nothing Interscope* I was really looking for ways to channel this idea of "world beyond", so we made this very particular mouthpieces, which were keeping model's mouth open, as it can be seen on the medieval or Renaissance paintings of dead Christ. Yes, with this collections I was exploring what elevation might mean, and how reflections about transcendence can be approached through something so material as dress and body are; or channeled through language of fashion, which is by it's very nature considered something transitory and ephemeral.

DD For *Kinship Journeys* presentation within Paris Fashion Week, the stage you built was almost a theatrical set, or artistic installation … very elaborate and full of complex symbology …

HC It was initially conceived as an installation, to be presented within the exhibition curated by José Teunissen at the Centraal Museum in Utrecht. The piece became part of museum's collection after the exhibition. This installation was composed of elements such as a stylized confession box, trampoline, death-coffin … a set of symbolically highly charged objects alluding to spirituality, religious rituals, mortality and afterlife… and generally to contradictions inherent to these notions. So models were wearing clothes connected to balloons, which ought to "carry them up", "to reach the God", but obviously they failed in doing so. It was a very elaborate collection, dealing with many aspects among which also how reaching for the divine can be ridiculous.

DD A totally different effect was emanating from *Readings* S/S 2008, which again brought the theme of transcendence, through the

magical effects of laser lights and very ethereal presences of models.

HC It was collection sponsored by Swarovski, which allowed us to use crystals, as well as sophisticated technological devices, something like 200 moving lasers and to play with setting, scenography, and musical arrangement realized in collaboration with Anthony Hegarty. Also the film, produced in collaboration with Nick Knight, was part of this spectacular presentation at Galerie Magda Danysz in Paris.
For me *Readings* was about a cycle of energy between the devotional object and its audience. We used cross-reflections and mirroring of laser-rays in order to transform the space in some kind of dematerialized ambient, a mirage. It was about icons and worshiping. Maybe also about hollowness connected with the worship and idolatry.

Readings, S/S 2008

DD Conventionally understood, art is timeless while fashion is transitory … You addressed category of time in you work, as for example in *Mapreading* A/W 2001, which I find very interesting. Could you tell more about it?

HC Generally speaking I'm inspired by time because, obviously, it is connected to change and metamorphosis. My connection with time is about metamorphosis, because I can give shape to time, so to speak. *Mapreading* was important step in my design process. I was interested in morphing techniques changing those standard items, such as a black dress, white shirt or denim jacket, one into another. It was like a sequence, a series of film-stills in which each silhouette was transforming to the next. In a way it was like compression of time, which is something I came back to also later. In *One Hundred and Eleven* I morphed garments from different eras.

DD I was just about to ask you about *One Hundred and Eleven*, S/S 2007 …

One Hundred and Eleven, S/S 2007

HC We made five mechanically engineered dresses, which visualized transformation of the dress-design from one epoch to another, starting with Victorian period. Representing a fashion history in pills, we started with Victorian silhouette from late 19th century, which by the touch to the button transformed into loose-fitting dress of beginning of 20th century, which again transformed into flapper dress of 1920s. What for me was interesting, is the question of how world events, including wars, revolutions, political and social changes shaped fashion over the course of the century. The project was again done in collaboration with Swarovski, which was celebrating its 111th anniversary. It took us about a year to produce it.

DD Talking about time and change, it is interesting to bring up collection entitled *Inertia* S/S 2009, where speed and stillness are brought into a single vision … focus seems to be on an instant?

HC Speed is one of main characteristic of the era we are living in. We have to do as many things as possible in quickest time possible. The result of this is crash. It represents the outcome of this way of living and feeling everything as a sort of emergency.

DD You also made an exhibition with molds, sculptural pieces connected to this collection. What was the difference for you showing this collection in an art gallery and in the context of fashion week?

HC For me there is no particular difference. Time is different for sure, because a fashion audience sees everything in about fifteen minutes, while art audience can dedicate as much time as they wish to look at the shown work.

DD Another recurrent theme that I could recognize in your work is the notion of memory. I guess DNA could be understood as a sort of "memory deposit" as well. *Genometrics* A/W 2005 was your way to talk about migrations and mixing of different codes. How did this collection come about?

HC I got my DNA tested years ago, before it was widely available. I got it through a friend in university, from UCL in London, in the genetic anthropology department.
Even though I'm Turkish Cypriot, I discovered that I have some Viking genes, too. So, this collection wanted to play with assumptions of what we are and how do we define our cultural self. It seemed particularly relevant to ask this question in relation to such a multicultural place such as London. Further investigations into what genetics and genetical engineering means for our present and future, brought me to another, conceptually related work: a film *Absent Presence* premiered at the Venice Biennial when I represented Turkey. The protagonist was a scientist, played by Tilda Swinton, and the film was narrating a story inspired by all those people we consider foreigners, migrants, asylum seekers …
The narrative followed non-British anonymous female donors whose DNA was taken from their clothes in order to be analyzed, and on bases of this analysis new garments were created. Even if fiction, this film had a lot to do with government's "hard line" in regard to immigrants, something that is even more actual today.

Inertia, S/S 2009

DD Showing within the prestigious frame of Venice Biennial wasn't your first experience of presenting your work in an art context. What means for you showing in the museum?

HC The first museum solo show was in 2005, in the Groninger Museum, in Holland. The whole building was dedicated to my retrospective which was really exciting. Exhibitions dedicated to my generation of designers weren't done yet, so I had no role models, nowhere to look. Especially not for the kind of display that we were keen to do.
For a fashion designer it's always an honor to exhibit your work in the context of the museum. It also gives a chance to the audience – both fashion lovers and ordinary public – to go in-depth, see the work through narrative lines, observe details, make connections which otherwise wouldn't emerge. Having substantial body of work on display in the same place means that your personal narrative becomes more clear and coherent.
However, seeing my work in retrospect makes me feel more critical, I became a bit obsessive-compulsive about details, so yes, it's painful as well.

DD How would you judge your journey done till now? You were very innovative, brave, but to keep creativity on the high level and be independent in the context of todays fashion industry, it must be hard.

HC There are things you feel you have to do because you love it.
No matter if you are poor, with no social life, and so on. I remember, when I first started, I lived in the studio, virtually. Couldn't pay for things and this made me find solutions. Not having money makes you think of things in a different way. For me it's been a long journey and even after 21 years I find it still difficult. Nevertheless, I believe you have to push yourself to do things you think you would never be able to do, and then you can be surprised when you discover that you overcome your boundaries. I think the biggest thing for me is the risk taking. If I can be frank, the main thing I'm

The Absent Presence Statue 1, 2005

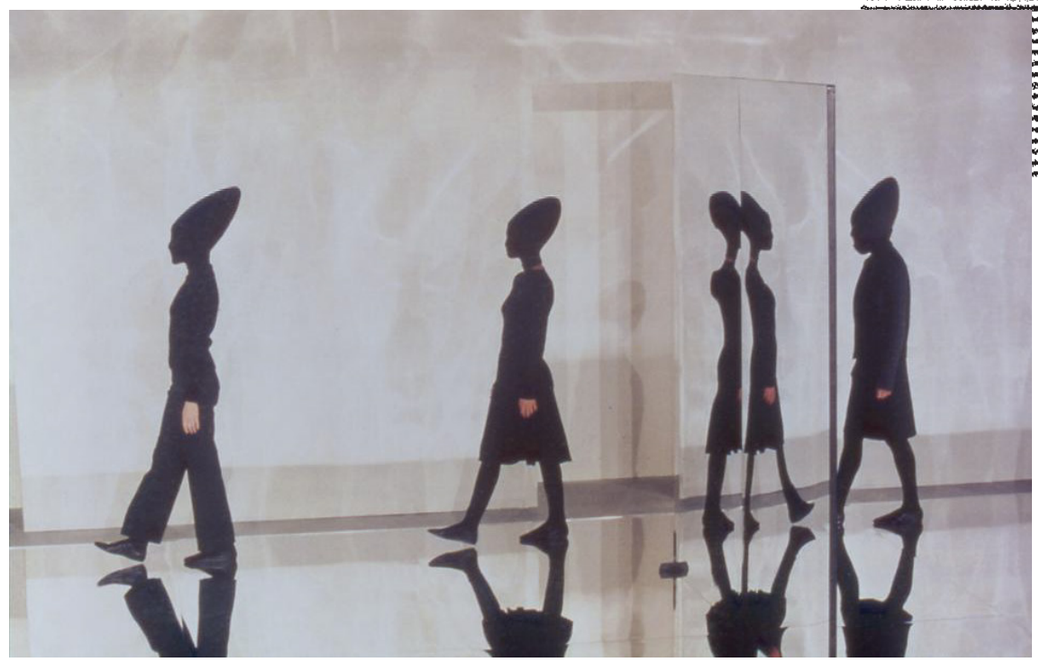
proud of, is the risk taking. Because, yes, I'm an idealist. But you pay for the risk taking, too. In the past it was hard to push boundaries creatively and maintain business side. One or the other part would suffer. Now I have a good team, and business side is going well, too. Thanks to the team I have, I can come to Vienna to teach, or do similar things.

DD Do you think that figure of the fashion designer is jeopardized somehow today? Celebrities are designing collections, industry is demanding novelty without cultivating space/time for creativity, technology is promising DIY solutions, introducing a costumer as a part of creative process … where is the place of the fashion designer in this scenario?

HC This are circumstances one has to accept. Of course, it is hard to compete with celebrity culture, not because it's really a celebrity making a collection, but because of the huge advertising and marketing machinery that moves around this products done by others and signed by a celebrity of the moment. It's all about money really, so when main drive is profit, critical mindset diminishes.

DD How do you feel about selling one's own brand, like Lang or Margiela did … to me it looks like selling your name in a way?

HC It's so sad. Fashion is an unfair industry and its normal that creative and innovative designers, who were really into advancement of the language of fashion, finally gave up and moved towards domains where they can exercise some creative freedom, or just retire. If the industry really cared for the creative people, maybe designers wouldn't feel this way. I think it's important to have good reasons to be a designer.



Panoramic, A/W 1998

José Teunissen

Curating Fashion as a Cultural Phenomenon

DD Fashion curator is still considered as a relatively new professional profile. How did you get started and what does curating fashion mean for you?

JT I started off in fashion, fashion theory. I wrote a lot as a fashion journalist and when I got a chance to work as a fashion curator, it felt like an opening, a chance to explore fashion in a different way. I think that fashion is a very strong cultural phenomenon. It's something that we experience unconsciously, something very much interwoven into our culture. But we are not so much aware of it. From the very start I looked into what is happening now, or what will be happening – grab the moment and make sense out of it.
Curation is different, it's a visual language you have to think about and define its teams. It's always important to select artists/designers who can present something interesting, but what is even more important is to be able tell a convincing story. In spite of being relatively new, fashion curating goes beyond mere exhibition-making. It is a part of the commercial industry, too.
For me curating means bringing something that's normally hidden to the surface, making things visible, getting things to the range that is not commonly defined. The interest of both the academic and commercial world, is that fashion behind the object has a cultural story to tell or that it can engage with an audience by presenting physical artifacts in a specific way. In this sense fashion exhibition fulfills that space that a classical catwalk, photography and written studies are not able to provide. That is why the curator's profession became more relevant than it used to be.

DD What were your first steps in fashion curating?

JT It was 1998 when I started in Centraal Museum in Utrecht, a museum with a big historical collection of costumes in the Netherlands.
The museum's policy allowed me to invest in young designers, which was quite uncommon back then. Thus, I started to include in museum's collection work of emerging designers such as Margiela and alike, non knowing if they will ever become icons. One of very few museums who had similar approach was The Kyoto Costume Institute. It proved to be the right strategy and many pieces that we bought for affordable prices became iconic over the time.
Centraal Museum was in the process of rebuilding when I started, and this gave me time for reflection. My first exhibition dealt with what later will became known as "The Dutch Wave". We showed together fashion and product design of upcoming generation of designers, stressing the fact that they come from the same cultural tradition and shared same conceptual premises.
But, it's my second project that really became a marker of what I mostly do. Exhibitions I developed were based upon the same principle, which was called *Women By*. It debated the role of the woman as an ideal object for a designer. I noticed that many designers have a very specific concept of a "women" behind their design, so I asked nine designers to take part in the exhibition and commissioned them to produce a work conceived especially

for the occasion. It was interesting to put in perspective and compare the vision of women from designers such as John Galliano, Viktor & Rolf, Hussein Chalayan, Ann Demeulemeester, Martin Margiela, Vivienne Westwood, etc. This gave me a chance to talk about femininity, about woman as an object in fashion and the role a women plays in fashion.

DD Since the theme of cross-pollination between art and fashion is one of the key features of this project, I would like to ask how you approached this issue through your curatorial projects.

JT *The Art of Fashion: Installing Allusions*, curated alongside Judith Clark, was an exhibition about relations between art and fashion and it was presented in Museum Boijmans Van Beuningen in Rotterdam in 2009. We wanted to explore how the avant-garde fashion is more and more about exploring its boundaries, using further elements from the field of art. Fashion shows became performances, clothes became non-wearable objects and so on. This is the process we tried to visualise in the exhibition. Yet, what we encountered was a still persisting dogma that these two domains of creativity shouldn't be mixed because one represents "high" and other "low" culture. It was profoundly shocking for me.
This brought me to the second exhibition, which also can be seen as somehow related to the project we are now doing together.
It is *The Future of Fashion is Now*, also presented in Boijmans Museum in 2014. It was a challenge because the starting point was to seek for the new names, young and still emerging designers who are doing some forward-thinking work. We did a lot of research and scouting, and came up with an exhibition which was presenting some well-known artists and designers, along with generation of interdisciplinary oriented practitioners who knew each other's work through internet, but never met in person.

Iris van Herpen, installation view from the exhibition *The Future of Fashion is Now*, 2014

This show brought the world together and made us aware that the world has changed. *The Future of Fashion is Now* brought me to thinking how we were helping, shaping and developing the future that was happening now. We had to tell the story of it, and make it understandable.

Craig Green, installation view from the exhibition *The Future of Fashion is Now*, 2014

DD Does outlining such a global perspective require also specific theoretical back-up? Where do you derive your inspiration from?

JT I base my exhibitions on the things I read. For instance, writings of Nicolas Bourriaud were very influential. Even if he writes about art, his reflections can be easily transposed to fashion. We live in the era of constant mobility; now people settle and root in different places over their lives. Bourriaud compares it to strawberry plants: you move, ground in this new place for a while, and then move again. Every time you move, you adopt something from the culture you encounter, and you tell a story about your own cultural background trying to use as universal language as you can. This notion of identity as something in constant process of becoming was for me very interesting. Bourriaud speaks about this phenomenon as "radikant" identity. For him, to be "radicant" means setting one's roots in motion, staging them in heterogeneous contexts and formats, denying them any value as origins, translating ideas, transcoding images, transplanting behaviors, exchanging rather than imposing.
Transposed to fashion, these ideas make us question the way we build new relations between our bodies and the world around us. Also, ask how clothing will impact construction of this new form of hybrid identities, or what beauty ideals it can generate and how it can change the notion of luxury.
Another inspiring author is Arjun Appadurai, who wrote about

impacts of media on our collective imaginary already in the 90s, before the internet really connected the world.

DD Could you mention some names? Who are the designers whose work you could signal as particularly relevant in relation to these issues concerning identity and gender shifting, or urgencies linked to environment and technological advancement?

JT As pioneers, who I often involved in mentioned exhibitions and other projects, I would mention Hussein Chalayan, Viktor & Rolf, as well as Iris Van Herpen, Craig Green, Christophe Coppens. Among younger ones, those who speak about ethics and responsibility, I find very interesting work of Elsa Van Joolen, with her critical stand towards industry and brand construction. Or Victoria Ledig, who is standing for more transparent and direct communication when it comes to marketing strategies. She is a young Dutch designer who produces bags from leftovers of the leather industry. She is not creating some kind of artificial dream-story as traditional luxury houses, such as Louis Vuitton, would do to sell their products; she is telling a real story about responsible use of the prime matter.
When it comes to question of environment and technological advancement, there is one of my colleagues from UAL, Carole Collet, who works with the futuristic idea that plants could be genetically engineered to produce textiles at the same time as food. Another future-oriented project which responds to the need to correct body-posture through clothing is *FysioPal*, developed by Pauline van Dongen in collaboration with Elitac.

DD What would you say is fashion's biggest resistance, when it comes to renewing itself and its standards?

JT Maybe the last taboo of fashion is its aesthetics rigor. The model that designers are using has to be young, size 34. That's fashion's "standard" body you will see in all magazines. But does it have to be the only ideal? Or we can be a little playful? We addressed this question in the section of the exhibition entitled *Redefining Human Body*. There is a parallel history of "altered" bodies, which can be found in the domain of carnivalesque, grotesque, and similar literary and performative traditions. Today we have artists/designers, as Japanese Pyuupiru, who address the question of the body beyond binary definitions. It's not only the question of gender, it's a question of different standard of what beauty and "ideal body" might look like. Pyuupiru creates these excessive body-extensions, altering "natural" morphology of the body in order to shake conventional understanding of beauty.

DD How do you see the position of fashion designer versus this super-accelerated rhythm of fashion system and its hunger for "the next big thing"? Many designers are taking a step back …

JT Among the first who addressed this problem, abandoning ready-to-wear production and returning to haute couture, were Viktor & Rolf, a Dutch designers couple with whom I worked from the very beginning of their careers. What they wanted to do is find again the space of "freedom" where they could come back to explore the limits of wearability, function and form. What they do now is creating very limited-edition items, as in the case of one of the last collections, when they made garments from leftovers, creating something that is wearable art in the real sense of the word.
There are younger designers, who incorporate slowness, randomness and very poetical approach in their creative process, as a kind of statement against the imperatives of industry and commerce.
An interesting example is Aliki van der Kruijs, Dutch designer, who made a beautiful collection of scarves called *Made by Rain*.
She developed her own technique "pluviography": photographic recordings of rain precipitation on textiles with a film coating that is sensitive to water. She literally "captured" and inscribed rain in the textile, transforming something highly ephemeral and uncontrollable into a fabric pattern. On each of the cloths she imprinted also actual precipitation data of location, time and weather conditions.

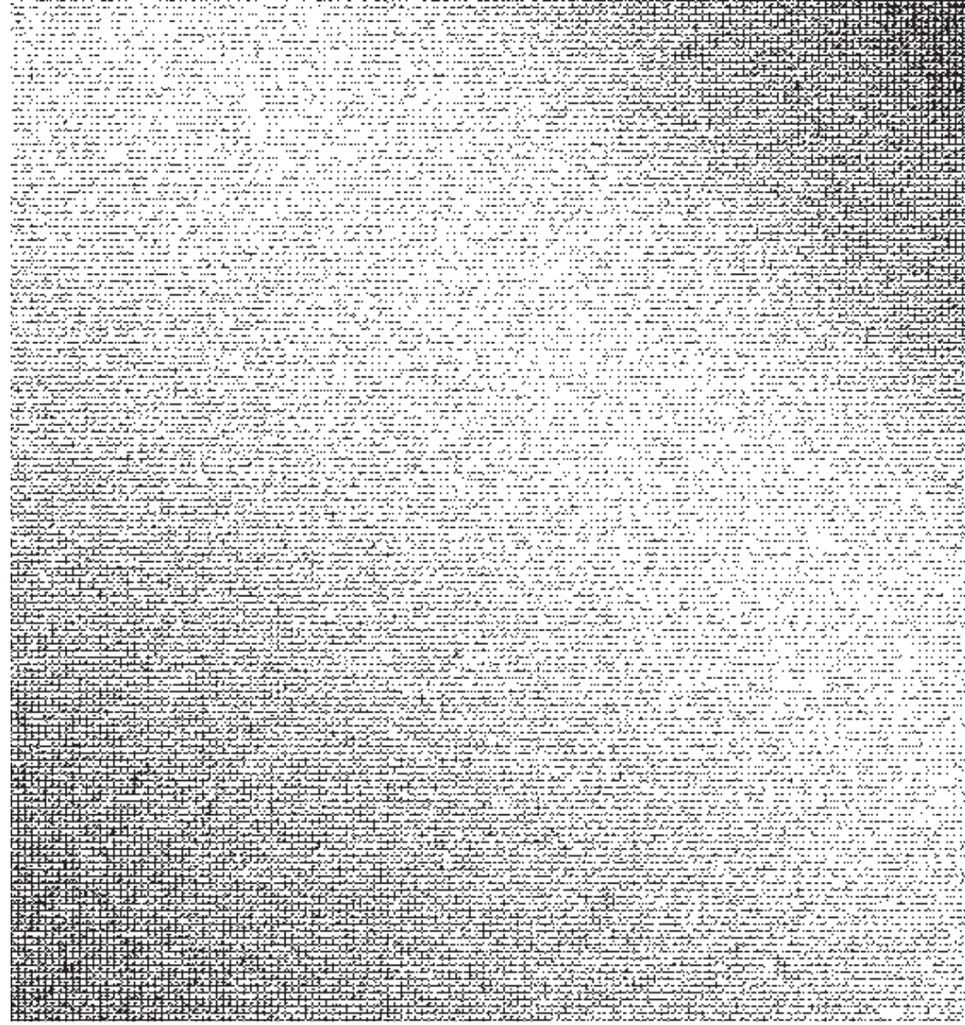
DD Seems that new generations seek for new paradigms?

JT I'd say that fashion designers are redefining values now. They are exploring the question: what imagination is and how it can be brought back to daily life, in contact with ordinary people. At the same time,

imagination is coming in touch with new technologies, new tools which will determine the shape of our future.
Upcoming generations are finding more inventive forms to express themselves, going beyond classical formats, such as collection of garments. They use films, presentations, exhibitions, interventions … and that is important because it replaces the catwalks and the classical fashion campaign. It also gives wider span of materials to be shown, allowing fashion exhibitions to become more artistic and concept-driven.

DD Coming back to curating, would you argue that fashion needs exhibitions?

JT As I pointed out earlier, exhibition is about showing objects in a right way, but more importantly, it is about telling a story. For me, the main purpose of exhibiting is to tell something, to underline certain narrative. To make something visible, tangible in order to make it accessible to people, to become aware of something that they hadn't been aware of before. That is also a way to be political, to raise awareness or debate, to bring something under the spotlight. To create this free space in which different issues and perspectives can emerge and be discussed. We do need this space, especially in a moment as the present one, when everything seems to be only about economics or political agendas which tend to be more and more conservative and backwards-looking.



Susanne Neuburger

Art in Fashion since Modernism

DD Relations between art and fashion throughout history is a subject to which you dedicated great deal of your curatorial work and research. Could you tell us briefly about projects you consider especially relevant for you?

SN I did several exhibitions on that subject matter, but the last, entitled *Reflecting Fashion – Art in Fashion since Modernism*, is my favorite one. I'm grateful to the director of mumok, Karola Kraus, who embraced the idea immediately when she took the post at the museum. Before her, I was proposing this kind of exhibitions for more than a decade, but often I encountered resistance to open the space of the museum of modern art to fashion.
The first exhibition I did was in the 90s, and it was looking to cases where happened a real crossover between art and fashion among Austrian contemporary artists. Second was in 2008 at Kunstraum Niederösterreich, entitled *The Enforced Dress* and finally the last one took place in mumok in 2012. It was a large-scale exhibition, spread over four floors, covering a time period of over a hundred years, from early Modernism to our days. I was lucky to have a good team of collaborators, among which was a significant contribution from Barbara Rüdiger. Moreover, the exhibition display also dealt with questions of fashion and was designed by two very talented young artists, Julia Hohenwarter and Liesl Raff.

DD What was the exhibition's range in terms of topics and artists/designers involved?

SN *Reflecting Fashion* united more than 300 paintings, drawings, sketches, textiles, videos and photographs by such artists as Giacomo Balla, Sonia Delaunay, Joseph Beuys, Andy Warhol, Yayoi Kusama, Cindy Sherman, Stephen Willats and many more.

Costumes made after designs of Liubov Popova (1922) and Varvara Stepanova (1922), realised by Erika Hoffmann-Koenige in 1979, exhibition view *Reflecting Fashion*, 2012

The exhibition included works on loan from more than 70 internationally renowned institutions and private collections. There were few thematic guidelines, among which I could mention few. *Let there be Fashion, down with Art!* was a section dealing with the role Surrealism and other avant-garde movements played within the interplay between art and fashion. With his motto "fiat modes –

pereat ars" ("Let there be fashion, down with art"), Max Ernst claimed the ascendancy of fashion over art. Another important moment was Schiaparelli's famous "lobster dress" (Woman's Dinner Dress, 1937), which she created together with Salvador Dali in reference to his "lobster telephone" (*Téléphone-homard*, 1936) that was first shown at the Exposition Internationale du Surréalisme in Paris in 1938. Another section was inspired by the motto "Everything will be art, and then nothing will be art" … and it was looking on fashion of the 1960s in relation to then groundbreaking movements such as Pop Art, Fluxes and Neodada. Performative and intermedia experimentations increasingly defined the artistic approach to the subject of fashion. Especially the Pop Art icon Andy Warhol who was a perfect example of how art, fashion, glamor and business could combine to form an artistic synthesis. Reflecting Fashion was presenting Warhol as a model and as a trendsetter. Also represented in the exhibition were Yayoi Kusama's seminal work *Golddress* (1966) made with pasta along with Christo's oversized *Wedding Dress* (1967), which during a fashion show at an exhibition opening in Philadelphia was for the first time pulled through the room by a model, providing a critical and ironic commentary on fashion. A further important aspect is represented by feminist works by Martha Rosler, Sanja Iveković and VALIE EXPORT. From the 80s through 90s and recent years increased the number of collaborations and crossovers between art and fashion, so through exhibition we looked at significant examples such as Cindy Sherman's collaboration with different fashion labels including Comme des Garçons, Issey Miyake and Balenciaga. From the context of Austrian art we couldn't omit Erwin Wurm who created a sculpture for Hermès and Elfie Semotan – whose fashion photographs inspired some of Martin Kippenberger's paintings – and who also had a long-standing working relationship with Helmut Lang.

Wedding Dress by Christo (1967), exhibition view *Reflecting Fashion*, 2012

DD Why it was important to start with early Modernism?

SN My initial studies were focusing on work of women artists, such as Sonia Delaunay and Sophie Taeuber-Arp, so it was kind of natural to begin there. Most of all because they transferred to the body, to the dress, the same ideologic and structural concerns that Modernist artists were carrying on in other visual media. It's very visible in the example of dresses made by Liubov Popova and Varvara Stepanova, which carries the same concerns of color and composition as a constructivist painting. We were also showing some early and rare textiles from Vienna Werkstätte, such as Maria Likarz-Strauss.

Tuta by Ernesto Michahelles – Thayaht (1912), exhibition view *Reflecting Fashion*, 2012

It was great to obtain some originals for the show, because not much remained of the artistic production of costumes and garments from the beginning of 20th century. The Russian dresses were copies made in the Seventies. With the Futurists – especially Giacomo Balla – along with such artists as Sonia and Robert Delaunay and Sophie Taeuber-Arp, modernism became more colorful and diverse. Beginning in 1914 with the design of an overall, Balla transformed the idea of the suit with ostentatious and dynamic reinterpretations which are very close to his paintings.

DD Fashion, as we understand it today, is actually a product of Modern Era …

SN In fact, the book *Tigersprung: Fashion in Modernity* by Ulrich Lehmann was a kind of bible for me. In the book he speaks about Walter Benjamin's thesis about fashion's ability to quote from its "classical"

repertoire, bringing past into present. Benjamin conjured the image of the Tigersprung (tiger's leap) to explain how fashion is able to leap from the contemporary to the ancient and back again without coming to rest exclusively in one temporal or aesthetic configuration. This generates a novel view of historical development. Coupled with the dialectical image, the tiger's leap under the open skies of history marks a convergence that is revolutionary in its essence. The text that contains the Tigersprung thesis indicates what *The Arcades Project* could have constituted in terms of a radical rethinking of fashion in modern culture, if Benjamin had finished it. Its excerpts demonstrate the leap from a sociological, art historical, or material observation of clothes to an understanding of fashion's unique character as a historical constituent, a structuring device, potentially even a revolutionary force.

DD Were you respecting chronological order in the display, or did you organize the exhibition in thematic blocks?

SN: We worked with artists, Julia Hohenwarter and Liesl Raff, on the display. They traced axes which were vertically piercing the building, ideally "connecting" spaces on different levels. These "axes" were like large-size needles which were creating the illusion of continuation from one floor to the next.
At the same time they were functional as display props on which garments were hanged. It was very minimalistic exhibition design, conceptual in a way, but also very elegant and dry, quite dissimilar from usual spectacular and over designed displays of fashion exhibitions.
Not everything was displayed in chronological order. We were working on correlations between past and present day. Next to garments from the beginning of 20th century we would present the work of a group of young Romanian artists, Apparatus 22 (Erika Olea, Maria Farcas, Dragos Olea, Ioana Nemes) which worked with the idea of a jumping suit. The first "tuta" (jumping suit) was designed by an Italian, Ernesto Michahelles-Thayaht in 1912, and published in the daily paper so that everybody could copy and make it at home. It was a first universal uniform, made in a version for men and women. Apparatus 22 transformed it in a work of institutional critique.

DD Talking about the Viennese context in the beginning of 20th century, which was particularly marked by a strong bond between fine and applied arts – would you say that's where modernism took off?

SN One could say that modernity starts there, where artists started making dresses. A good example is Kolo Moser, as well as other his contemporaries and protagonists of Wiener Werkstätte, such as Johannes Schweiger who worked and transformed a pattern by Maria Likarz-Strauss.
Talking about Vienna, well, we can't omit the importance of Emilie Flöge, who was Klimt's partner and owner of the first avant-garde fashion salon at Mariahilfer Straße. She started with reform dressing, and it's interesting to see from publications that she was signing with Klimt's name. This marked the beginning of Klimt's career as a designer. Emilie Flöge is one of the pioneers and is very important in those discussions about Reformkleider.

DD What other Modernist peaks did you highlight through the show?

SN Of course, Surrealism, since it's probably the movement which celebrated in most explicit way the connection with fashion.
To have included in the show the famous *Lobster Dress*, collaboration between Elsa Schiaparelli & Salvador Dalí, is a must and I'm really proud that we got this loan. Because of it's uniqueness, it was also important to include one another important historic dress: that one done by Ellsworth Kelly, one of the early protagonists of Color Field current. When he was staying in France in the 50s, he was approached by the textile company to make patterns in style of abstract paintings he was doing at the time.
He actually made some textile patterns, but only one dress and a tent.

DD Among contemporary Austrian artists or fashion designers, who can you highlight as particularly relevant for this discourse about body and clothing?

SN I would like to mention Ines Douiak and of course Jakob Lena Knebl who had a larger room in the show.

DD With this exhibition you were generally exploring the ways in which artists addressed clothing and fashion in different periods. What is the contribution that art gave to fashion from Modernism till today?

SN Since Baudelaire (1821 – 1867) fashion has been considered to be the epitome of modernity. He understood them to be nearly synonymous describing them in terms of the ephemeral, fleeting and the possible. The modernization of society was reflected in the fashion consciousness of forward-looking artists, who at the same time promoted new progressive role models. The convergence of art and fashion had already been fully developed more than 100 years ago. Today, they have combined together in a productive crossover that defines the creative expression of a new lifestyle.

DD How do art institutions relate to fashion nowadays? Did you addressed the theme of art and fashion in some of your more recent projects?

SN Again I have to mention Jakob Lena Knebl who had an exhibition at mumok in 2017. Knebl's installations involve us in a thickly woven web. Knebl uses formal-aesthetic characteristics from design and art and inscribes herself into their codes and social connotations. Her own self always plays a key role. She always integrates herself, as for example when she transforms her own body into various design objects. She has appeared as a paraphrase of one of the most famous dresses of the 1960s, Yves Saint Laurent's Mondrian dress, and with fragments of the legendary Memphis Designs of the 1980s as a swollen body. Fashion and art are in balance as Sonja Delaunay already proposed. To understand Jakob Lena Knebl's approach better, is indicative this her statement: "In the design of the installations for mumok I would like to explore how cultural aesthetics influence desire and identity," says Knebl. "I want to involve viewers in a game, in which they are repeatedly confronted with the question as to what it means for their images of themselves and the ways they present themselves when they deal with certain design objects, and what their style of clothing says about social role images. It is important for me to show that those processes as extensions of the body also play an important role in the context of art, when for example collectors define and stage themselves by means of the works they purchase."

Jakob Lena Knebl, exhibition view *Reflecting Fashion*, 2012

Barbara Putz-Plecko & Beatrice Jaschke

Resistance and Production in Fashion

DD Barbara, I would like to start by asking about the profile of the textile department that you are head. Your background is in art, so I think it's interesting to know how this is reflected in the programme and the teaching methodology of the department.

BPP The textile department is a collaborative community of about 160 students and staff. It focuses on the potentials, the development, the communicative qualities and the social function of textiles in society from an artistic perspective. In a great variety of artistic projects, textiles are explored as a medium of self-expression and of cultural identity. They are studied as a dynamic element that is ubiquitous in our material culture, and also as a model for creating nets or networks. In various kinds of individual and group work, we explore textiles as artistic and technically functional elements of design. A characteristic of our program is the interweaving of theory and practice. Theoretical notions and theoretical knowledge are integrated into the artistic work by the department´s teaching staff, as well as by colleagues from the various scientific departments of the university and, of course, by the students through project research. The department does not focus on training students to become fashion designers, but rather on looking at the various facets and the innovative potential of textiles as a medium from an artistic point of view. Our approach is multilayered: it has to do with experience and experiencing and it has to do with cognition. It requires investigating and deconstructing the fundamental structures of textiles in their aesthetic manifestations and the ways these structures evolve in the production process.

DD Beside this strong artistic input, what might be other important features of your work with students?

BPP The aim of the study program is to assist students in developing a practice of art and design that is sound and reflective. A critical capacity and the ability to communicate one's own ideas and visions are crucial. Another focus of the department is crossdisciplinary and transcultural work as well as artistic research. For

No Liability is Taken for Wardrobe / Forms of Resistance in Fashion and Production, 2014

many years, the department has been developing projects with international partners in Morocco, China, Uganda and currently in Ghana. In Ghana, for example, we are collaborating with the Nubuke Foundation in Accra, and together with local artists we are developing workshops and research structures that deal with weaving cultures in the savanna of the Upper West Region. At the core of these projects is the desire to elaborate new forms of transcultural cooperation and collaboration in a spirit quite contrary to colonial patterns of thinking.

DD Beatrice, you are one of the founding directors of /ecm – a Master's course for educating, curating, managing which the University of Applied Arts Vienna has been running for some years. I would like to ask you about one of the recent projects developed by your department involving some of the students or alumni of textile and fashion departments. It was called *No Liability for the Wardrobe – Resistance and Production in Fashion*.

BJ /ecm is a two-year postgraduate university programme that teaches core competences for working in the expanded field of museums and exhibitions. The aim of this part-time study programme is to lay a foundation for research and professionalization within the field of arts and culture. An integral part of the programme is the completion of a group project linking theory and praxis. So the collaborative curatorial research processes lend themselves to learning these skills and provide a field of experimentation for applied curatorial studies.
The discourse project and exhibition that you mention took place at the Angewandte Innovation Laboratory (AIL) at the beginning of the year 2016. The curators understood the topic of fashion and production on several layers. Fashion, looked at as the nodal point of a complex mesh of material, historical, economic, sociological and political interrelations, was examined from activist, artistic, queer-feminist, and urbanist points of view. The common denominator for all these perspectives was the contentious character of fashion. A red thread ran from there through a course of utopias, disruptions and norms, appropriation and re-appropriation, until finally arriving at present options for handling the entanglement of fashion and industry. Also, the potential of collective practices and alternative organizational structures was contrasted with an individualized capitalist logic of manufacture.

DD What triggered interest to work with the topic of fashion and fashion-system? How did you approach research and what were theoretical references relevant for the development of the project?

BJ The three main questions: "How is fashion produced?", "How does fashion produce us?", and "What can we do?" triggered us a lot.
The project was organised in cooperation with the collections and the textile-class of the University of Applied Arts Vienna. For more than a year we worked on the exhibition and had time to ask many questions: How is it possible to become a space of agency? How can you expose fashion without using mannequins? How can you show different layers without using too much text? How can you ask urgent questions without getting moralistic? To be honest I am very happy about the outcome and learned a lot.

DD What are, in your opinion, perspectives for the development of fashion curating and what are areas in which these competences might be needed today, in both art and fashion contexts?

BJ I think fashion curating has a lot of potential. There are so many questions that have to been asked that go beyond classical curating. First of all, which fashion and dress can be collected and displayed today and in the future?
Within our research we investigated a lot and analysed a lot of fashion exhibitions. Fashion exhibitions have also become increasingly visible in department stores, galleries as well as in museums. This shift represents the growing status of the curator as a central cultural mediator. So there are a lot of theoretical discussions and debates as well as practical questions in this growing discipline and a large potential audience.

Transfashional
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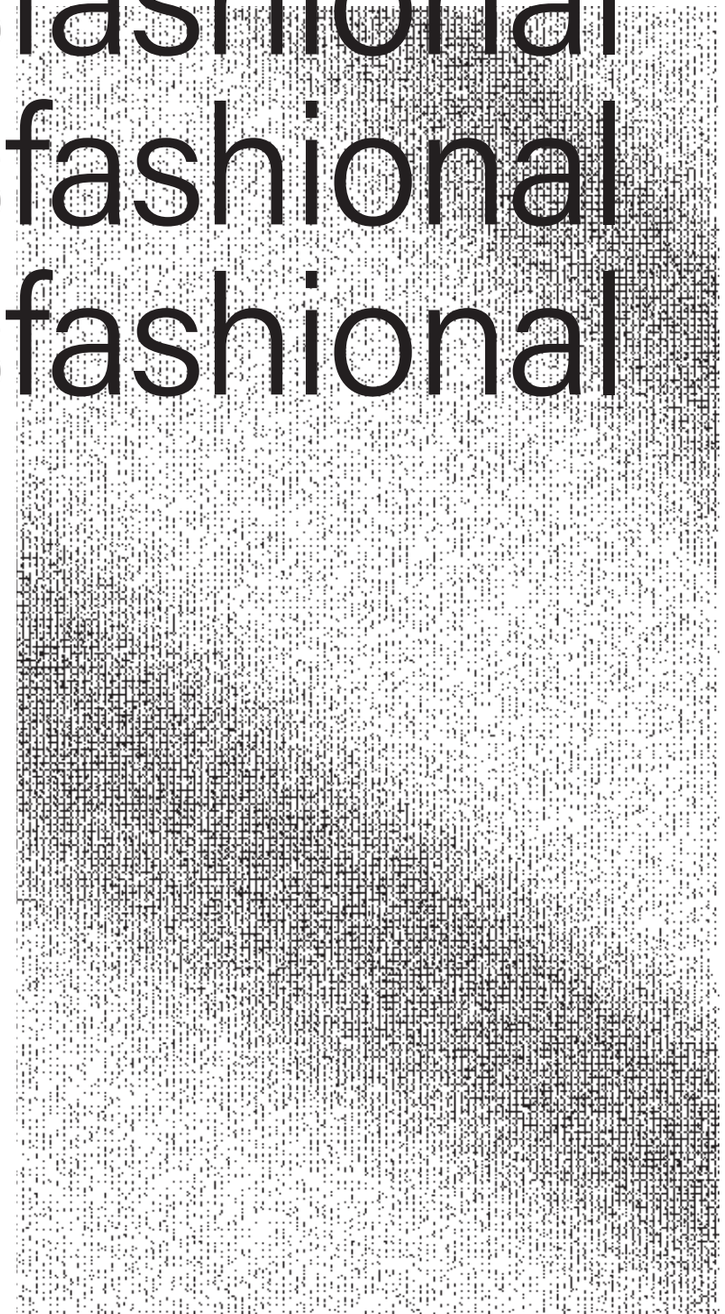

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Dobrila Denegri

Transfashional

What semantic resonances can fashion and fashion-related practices have when shown within the context of art institutions? Can both, art and fashion, shape new paradigmatic positions as a reaction to our current social, economic, cultural and environmental urgencies?

This are some of the initial questions which *Transfashional* attempted to address through the set of discursive and exhibitive events which took place through 2016/17 in Vienna, London, Warsaw and Vienna again. Conceived as an exhibition-in-progress, *Transfashional* began as a session of talks and workshops which involved renowned fashion-designer Hussein Chalayan, curators José Teunissen, Susanne Neuburger, Beatrice Jaschke and artist Barbara Putz-Plecko, as well as a heterogeneous group of creatives whose academic formation and practice are situated in the liminal zone between art, fashion and textile design, photography, graphic and product design, performance and architecture. Transdisciplinary approach, inherent to the work of each of participants, was the point of departure for a broader reflection on potential meanings of the term transfashional. It is coined from the prefix *trans*, which stands for across, beyond, through, and the term fashion transformed into adjective, so that allusion to something relational, processual and "in-the-state-of-becoming" is emphasized even further. It echoes, of course, many similar terms, such as transit, transfer, transform, translate, transverse, transcend, transpose, transgress in which prefix trans stands for the movement beyond. Movement which, in this case, should open new ways of understanding and defining future declinations of fashion. Being an invented term, transfashional is a floating signifier, "in itself void of meaning and thus apt to receive any meaning," to use the words of Claude Lévi-Strauss. Thus, it can assume the role of signifier which has to find and articulate proper meaning and potential field of references. In this sense, taken as a title of the project, it was meant to act as a trigger for questioning, first of all, the existing vocabulary, which often appears limited and inadequate in front of numerous creative productions which intentionally challenge the notion of functionality, wearability, or even categorization and recognizability.

Productions that sometimes appear as enigmatic body-related objects, or as visualizations of fashion-related concepts, and which carry within their DNA a way of thinking inherent to art, architecture, and performing arts, but cannot fit in any of these conventional disciplinary categories alone. Being somewhere "beyond" or "out of" conventional disciplinary boundaries, these productions ask to be addressed, analyzed, contextualised, named and defined, in order to gain legitimization, affirmation and most necessarily, support. Being beyond categories or between disciplines also means being situated in that still indefinite space that separates product from artwork. So, through lexical considerations, this project wanted to also address practical issue of recognition and support of practices which are aesthetically and conceptually on the cutting edge, but in terms of research and production often quite challenging to carry-on, especially outside the academic frame. Being mainly related to younger and emerging practitioners, *Transfashional* wanted to provide an occasion to stimulate and present these kind of critical and experimental practices, using the context of renowned art institutions as the most adequate platform. Especially thanks to this platform and the "cultural capital" that it provides, this project wanted to foster collective reflection on the various potential meanings to be attributed to the term chosen for its title.

One semantic interpretation of the term transfashional is clearly oriented towards the question of disciplinary boundaries and need for new forms of denomination and categorization for those hybrid productions which challenge notion of functionality, or even knowability. Similar questions appeared within the frame of product design, in relation to a growing emergence of objects which seem to overshoot the usual formulas "art or design?" / "art and design?". While resisting the classical typologies of traditional sculpture, product or furniture, these objects make palpable the gradual dissipation of divisions between contemporary art and design. To this phenomena, designer Robert Stadler and curator Alexis Vaillant, dedicated two exhibitions, *Quiz* and *Quiz 2*, realised in Nancy in Galerie Poirel, in 2014 and in Luxembourg in MUDAM, as well as a reader entitled *On Things as Ideas*, published in 2016 in the occasion of the second show. Alexis Vaillant's words from the introduction to this book might offer an interesting analogy to what *Transfashional* project was investigating. "For over half a century, the boundaries between art and design have dissolved, and those disciplines are increasingly interrelated. Paradoxically, the specificities of these fields survive in spite of their porosity, particularly in the production and dissemination. Out of this porosity, which might be termed "post-interdisciplinary," scarcely recognizable objects have emerged. These include artworks, of course, but also objects conceived by designers. These functionally opaque objects provide access to a path towards a better world – the classic promise of design – that is less self-evident and more critical. Some artists, for example, have produced sleek industrial-looking objects whose forms might give an impression of a kind of deviant design. They are all things that belong to both design and art, and which deal with similar issues in different ways, without art becoming design or design becoming art. Amongst these shared issues is the ability for works to be apprehended as ideas – hence the title, *On Things as Ideas*. "

In the context of *Transfashional*, the term "things as ideas" could be paraphrased in several different ways, starting with "clothes as ideas" or "adornments as ideas. In specific cases, connected with works of some of the participants, these terms might become indications for questioning the process of making clothes, or the principles of constructing a garment, as well as questioning symbolic purpose of an adornment.

Kate Langrish-Smith's *Mode Metonym* could hardly be considered as a collection of accessories, or any sort of adornment as conventionally defined. Obviously they are conceived as body-related objects, but they challenge any notion of wearability and they seem to question even the basic knowability. The question that they trigger first is "what are they?", before even posing a question how can they be worn or used. In fact, *Mode Metonym* is a set of beautify crafted sculptural objects, whose organic and sensual shapes allude to the body. Their shiny or velvety surfaces tempt to be felt and touched, and yet they are fascinating, most of all, because they make us wonder. They function primarily as activators; they provoke thoughts, interpretations, even performative gestures. Indeed they can be described as "things as ideas." Most of all, they pose the basic question of the symbolic function and value of the adornment.

Another example may be found in the short film of Lara Torres which brings into focus the process of making clothes, through the very negation of their materiality. In *An Impossible Wardrobe for the Invisible* from 2011, a collection of apparently wearable, almost uniform-looking white garments, undergo through a transformation in the moment when they get in contact with the water. They literally dissolve, leaving the body revealed, or just symbolically "dressed" in what remain as a residue of a garment: its outline made of stitches.
In a metaphorical sense, what remains is something that might be seen as "dress as idea".

Yet another example might be found in Afra Kirchdorfer's *Clothing System*, through which she seems to bring back to level zero the process of the construction of the garment. *Clothing System* stands for a set of quite minimal means: simple, geometrically cut pieces of cloth and some connecting elements. What is potentially infinite though, is a possibility of using them as constructive elements, which can be combined, assembled and transformed into kind of proto-clothes. Eventually garments created through this inventive and ludic process might also be worn, but what they mainly do is bring into focus the process of making through rethinking the fundaments of what clothing is or might be. Thus comes to mind the term "clothing as idea".

Kate Langrish-Smith
Embody, 2014/2016

Art is an important referential field for all these young practitioners, and intentionally or not, they incorporate artistic references into their work. In the case of three above mentioned examples, one can recognize echoes of the great tradition of British sculpture, from Henry Moore to Rachel Whitread; or to radical and engaged position of Gustav Metzger and his "auto-destructive art"; or to experimentations with impermanency and performativity as sculptural categories, as can be found in the work of Franz Erhard Walther. Yet, in this context, reference to the work of one of the fathers of conceptual art becomes particularly pertinent.

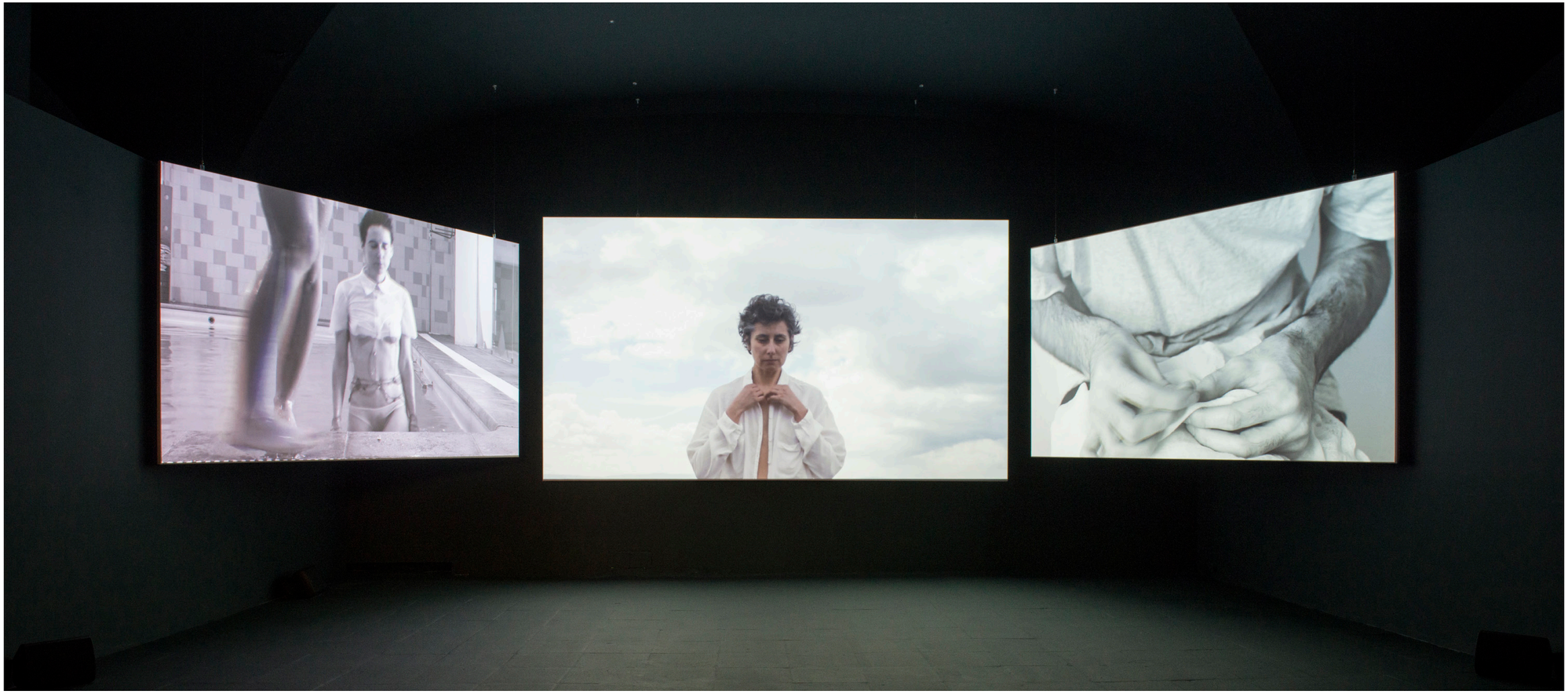
In the late 1960s, Joseph Kosuth started to present linguistic definitions of certain terms as artworks, entitling this series *First Investigations* (subtitled *Art as Idea as Idea*). Through them he "sought to demonstrate that the 'art' component is not located in the object itself but rather in the idea or concept of the work," as Nancy Spector puts it.
Rather than formal, the connection between this historical reference and the work of contemporary and emerging fashion practitioners resides in the awareness that there are some ontological questions to be posed. In the late 60s when *First Investigations* were realised and *Art After Philosophy* was published, Kosuth argued: "Being an artist now, means to question the nature of art."

Now, when technological shift, crisis of capitalistic paradigms and environmental urgencies are dictating social and cultural agendas, to be a practitioner in any creative discipline pushes you to ask what should be new, "whys" and "hows" of creating and producing. Among the emerging generation of artists/fashion designers is a raising consciousness that new paradigms are needed. The condition of our contemporary world, with its climatic, energetic and economic urgencies, requires not only reflection, but also profound revision of the principles on which processes of production are grounded, and the social relations which derive from them. The condition of fashion industry and mainstream fashion system is such that for majority of emerging creatives the main priority is to search for alternative ways of conceiving, creating and producing fashion. It's this need for revision and quest for alternatives that became a creative drive which inspires new productions – not of commodities but of ideas. Indeed, more

than wearable and functional, most of these productions are critical, engaged and conceptual, and as such they can be seen as symbols and symptoms of the present zeitgeist. This emerging generation turns away from the fashion industry and its super-accelerated rhythms of production; they take a stand against the shortsightedness of liberal capitalism, and use their work as a tool for reflection, resistance, criticality and self-expression. Temporal dimensions they refer to go back to preindustrial, or even to prehistorical; their formal vocabulary is dominated by primary structures, plain geometries, imprints and body traces, and the general undercurrent of their work can be outlined through terms such: basic, essential, elemental, immaterial. In this sense they implicitly call for something like tabula rasa, blank page, a sort of fresh ground on which to start building again.

In the early 1980s, when fashion along with music was giving voice, form and style to the youth rebellion, Vivienne Westwood commented on her work: "I created something new by destroying the old.
This wasn't fashion as a commodity, this was fashion as an idea."
This statement make us think that cyclically fashion comes to the point of questioning its status, its system and its values. For young generations today this questioning has existential and ethical connotations. It incorporates even very radical positions, such is a withdrawal from the process of designing and producing, as a way of "making fashion" through critical discourse about fashion and its current state.

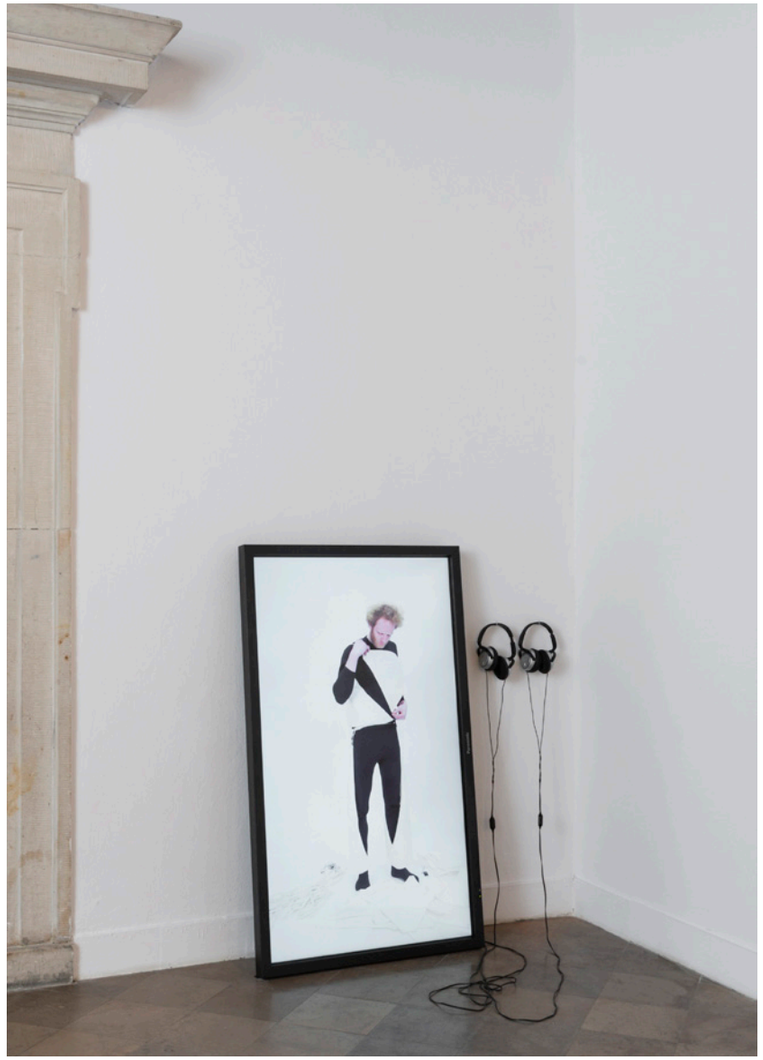
Various analogue positions can be traced through art history, from Marcel Duchamp's "silence", withdrawal of Agnes Martin, strikes and drop-outs of Lee Lozano, up to radical calls for an "art-strike", a collective and coordinated refusal to make art for period of maximum three years, as invoked by Gustav Metzger but never followed by any of his fellow-artists. There was also conscious and voluntary gesture of stop producing art by Cady Noland, or to erase any trace of proper artistic existence as operated by Stanley Brouwn, as well as to move to other filed of work which can provide major social impact, as Charlotte Posenenske and Laurie Parsons did respectively, in 1968 and in 1994. Not making art as a strategy of undermining art-market and gallery-system, withdrawal as a critical stand against the cult

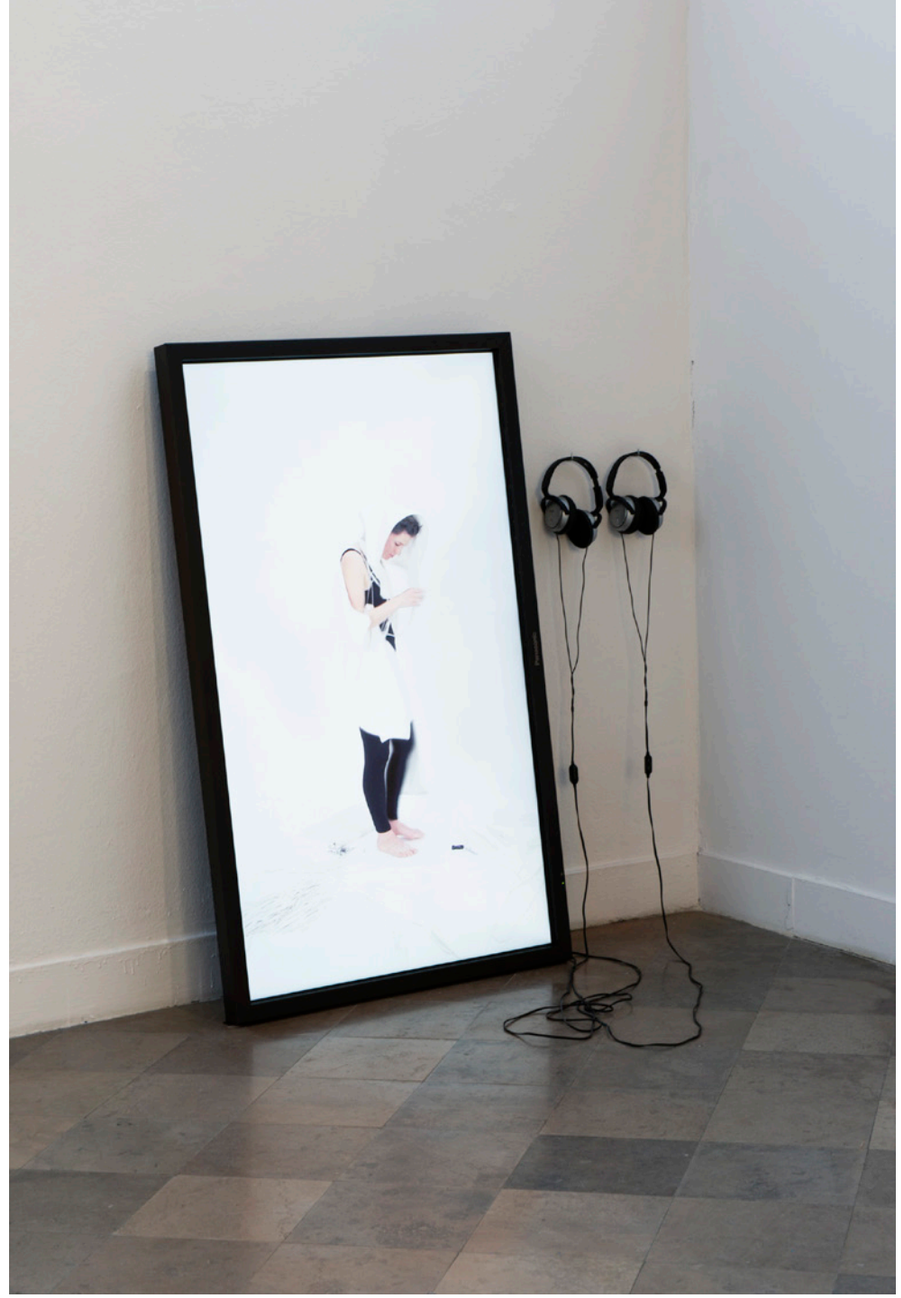


Lara Torres

An Impossible Wardrobe for the Invisible, 2011

Unmaking, 2016





Afra Kirchdorfer

Modular Clothing System, 2016

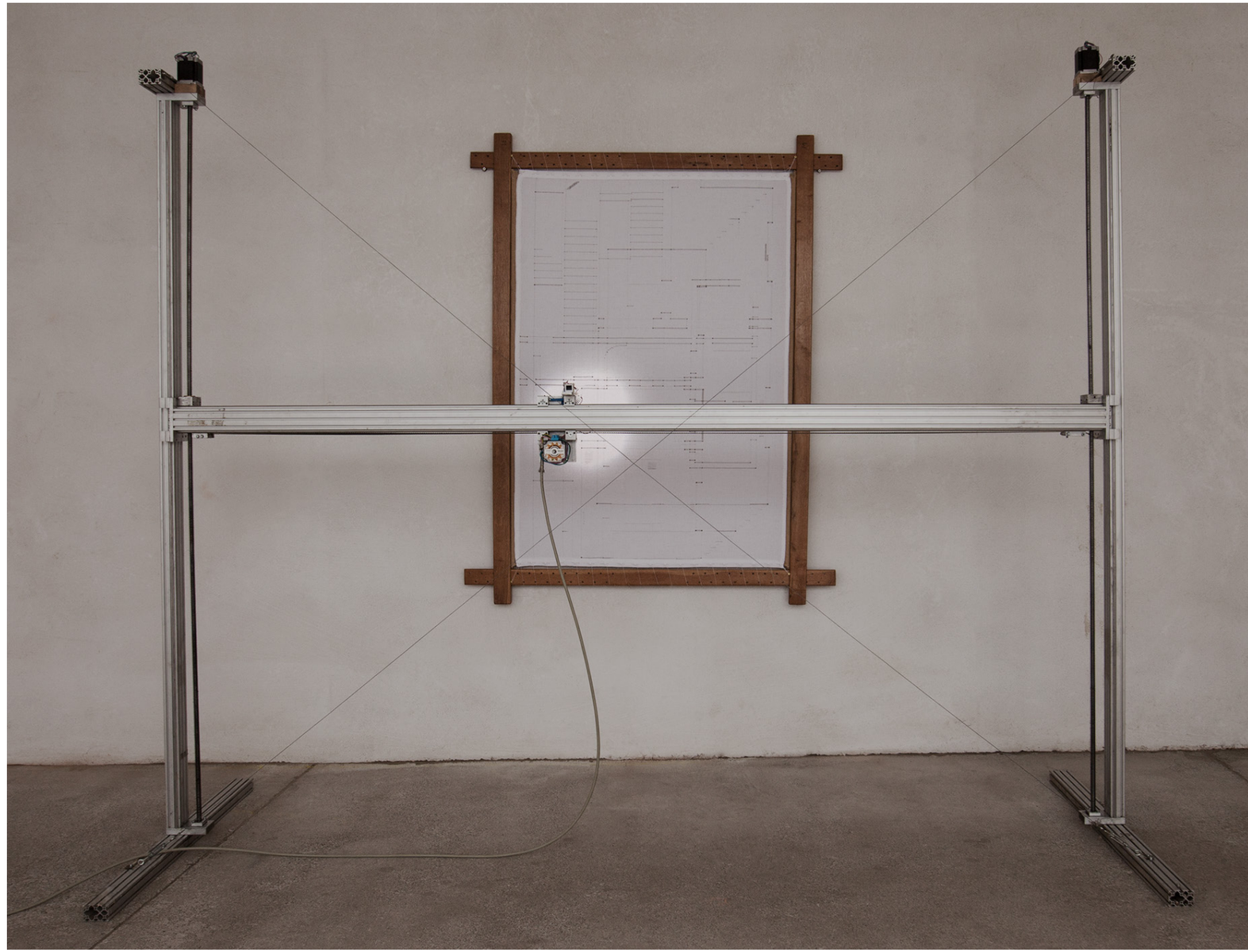
of presence and self-promotion which became an integral part of artistic persona today, or more profound identification of art and life, are just some of motivations for this kind of radical positions which, after being long forgotten, started to resurface again in the last decade or two. They gained attention and awe just because it is more than clear that "art world as it's set up now, and as it has evolved over the last half-century, is a deeply flawed system," as the author of the book *Tell Them I Said No*, Martin Herbert puts it.

Not making art, as a concept, as artistic decision is hard to trace. More than a "concrete work" there is a story (hardly verifiable) about non-realised work of one of the members of Gorgona, an avant-garde artistic group which was active in Zagreb, Yugoslavia from 1959 till 1966. Renowned art critic Dimitrije Bašičević (1921–1987), who worked as an artist within this group under the pseudonym Mangelos, had an idea to "realize" an issue of Gorgona anti-magazine simply by skipping a number in the numeration of the edition. Not making and not publishing an issue of this publication/artwork, and numerating published issues 7 and than 9 for example, would be the only physical "trace" that his issue have been "realised". Yet it doesn't exist; not even in this form.

Why might this, somewhat opaque, episode be pertinent here? Mostly because I was searching in the history of contemporary art for possible analogies for something that recently emerged as phenomena to be debated in the context of product-design. Within the FWF Research Project *Émigré Design Networks and the Founding of Social Design*, led by Alison J. Clarke, in 2016 University of Applied Arts Vienna organized the symposium *Undesign*, moderated by Björn Franke. In the brief abstract of the symposium a series of interesting questions were posed: "What does it mean when the outcome of a design process is the decision not to produce an object? Is this a design decision? How can designers work outside the narrow constraints of the profession and deal with real world issues? Is design for behaviour change an appropriate tool and what are the limitations of this approach? How might 'undesign' processes be used as a medium through which to investigate a design issue?"

Mutatis mutandis, these same questions run as an undercurrent of practices of several participants of the *Transfashional* project, starting with Lara Torres whose entire recent practice shifted from doing fashion design to being a "fashion artist". After closing her label, due to an impossibility to bare productive, promotional and commercial requests that fashion industry imposes, the very condition of forced "withdrawal" from the system became the subject of her work. The idea of "creating fashion" through a conscious decision of not making things, goods or commodities, but reflections and discourses articulated visually in the form of film took hold. After the above mentioned *An Impossible Wardrobe for the Invisible* from 2011, in 2017 she released a video-essay *Unmaking*, which also can be understood as an appeal for stoping and taking time to reflect about Why and How to make fashion. This visual narrative is composed of the series of performative gestures, such as unweaving, unsewing, tearing apart which aim to make us aware of the symbolic meaning of the thread, of the fragment, and of all what remains behind as a material trace of the human existence.

In the similar way Anna-Sophie Berger's work *She Vanished 1* evokes absence, loss, and generally the state of moving away. Even if considered today as one of the most promising and prominent Austrian young artists, Anna Sophie Berger emerged from the fashion design studies under the guidance of Bernhard Willhelm. She made a mark presenting her diploma collection *Fashion is Fast* in 2014, taking as a point of departure Roland Barthes' seminal book *The Language of Fashion*. In *Fashion is Fast* she uses the very format of the collection as tool to analyze and critically approach mechanisms which determine different processes inherent to the fashion system and its current state of extreme acceleration. More than a collection in its classical sense, hers is a conceptual quest about elements that constitute a basis for defining fashion: body, time and body in time. As such, this collection became a starting point for ulterior questionings and elaborations of fashion-mechanisms which are bringing the entire system close to the point of implosion. Her quest, as also the position of other artists/designers involved in this project, implies that it is necessary to move away from the condition which is becoming unsustainable in order to imagine a new start.



Manora Auersperg

Transcription – untitled, 2017

Collaboration with artist Konrad Strutz

Anna-Sophie Berger
She Vanished 1, 2015

Christina Dörfler Raab, Jasmin Schaitl
Excuse My Dust Series, 2016/17

Christina Dörfler Raab, Jasmin Schaitl
Excuse My Dust, 2017

Ana Rajčević's work questions possible "new beginnings": her wearable sculptures from the collection *Animal: the Other Side of Evolution* (2013), as well as the most recent ones, evokes both primordial, ancestral and futuristic dimensions. It revolves round the question of post-humanity or alter-humanity, an issue that is crucial today when we see how swiftly science and technology alter the border between nature and culture. Head-adornments in the form of long horns imply a beginning of the new stage of humanity, a stage in which processes of involution and evolution might be changing places.

In this contradictory intersection between past and future, between destruction and creation can also be situated the work of Christina Dörfler-Raab. In collections *Wondering Tribes* (2012) and *Excuse My Dust* (2016) she experiments with different dying process using destructive and corrosive substances. Yet, the visual effect of patterns is stunning and brings to mind "the beginning of times", when everything was closely related to earth, to soil and to the cyclic rhythm of the nature. The process of dying itself, which occasionally involves use of mushy and mellow matters, generates forms and structures which associate to art informel, a post-WW2 artistic movement connoted by improvisatory methodology and highly gestural technique. Once again, through these associations, an echo of something primordial, almost primitive and precognitive can be sensed. These processes, which in the occasion of *Transfashional* exhibition in the Centre of Contemporary Art in Warsaw and in frei_raum Q21 exhibition space, MuseumsQuartier Wien, included also intervention of artist and performer Jasmin Schaitl, incorporate elements of randomness and lack of control on behalf of the author. The outcome of these unorthodox experimental procedures is a pattern, a trace on the fabric, which is unique and impossible to replicate. Just as in the Lara Torres's film, *An Impossible Wardrobe for the Invisible*, also in this work, the process that incorporates destruction, corrosion, dissolution, brings the creation of something unique, and its irreproducibility becomes, in a metaphoric and concrete way, a symbol of what should be considered as a value or a paradigm now, in a time of automatic and accelerated reproduction of almost anything.

Christina Dörfler-Raab's manual and low-tech work can be seen as a counterpoint to another piece which was created especially for the *Transfashional* project. Graphic designer Maximilian Mauracher, in

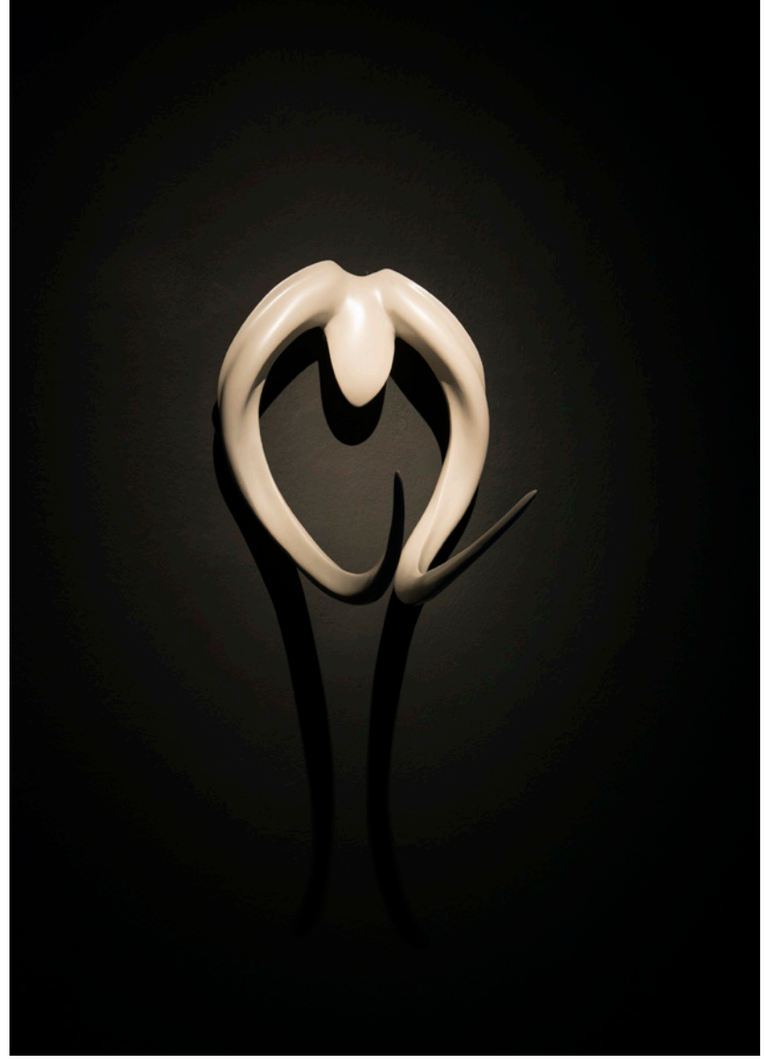
collaboration with information artist and software engineer Bernhard Eiling, created an AI project entitled *NOUS001*, an artistic experiment not even the creators have full control over. *NOUS001* is a machine capable of learning and associative reasoning. It was created for the exhibition at the ACF in London, and over the months of development and touring of *Transfashional*, it evolved from the initial stage of random collecting the visual data to the final one, when its neuronal network became capable to generate pattern and textile sketches.

Getting back to basics and starting up with elementary and primary forms can be recognized also in the "collections" by Afra Kirchdorfer and Kate Langrish-Smith. Afra Kirchdorfer creates modular systems composed of ribbons and geometrically cut pieces of cloth which can be endlessly combined and recombined around the body. Assembling this elements become a playful action of re-designing as well as rethinking the very notion of ready-to-wear. The collection of accessories *Embody* by Kate Langrish-Smith pushes even further the notion of wearability and functionality. More than wearable, her body-related-sculptures are functioning as enigmatic performative devices which create specific choreography of movement and body-posture, inviting and teasing spectators to interact with them.

Fashion designer, artist, model Anna Schwarz and photographer Lisa Edi collaborated on several occasions, engaging themselves in the creative dialogue willing to explore dialectical relation between the "eye" of the camera and object of its focus, which in this case is the body of the model or mannequin. The outcome of this collaboration is a video-loop entitled *Things Will Change*, composed of using already existing image-material from Anna Schwarz's recent *Ready-to-Carry* collection, shoot by Lisa Edi. After realizing together look-book of the collection, Lisa and Anna continued their creative dialogue making the video *Things Will Change* using existing fashion-photographs as a material to be newly re-edited, manipulated and multiplied. Though reelaboration of images, Lisa Edi and Anna Schwarz question the idea and need for the "New" which is one of main fashion imperatives.

Since *Transfashional* was conceived as an exhibition-in-progress, designed to stimulate collaborations between its participants,

Lisa Edi & Anna Schwarz
Perception of Cloths, 2016



Ana Rajčević
Taurus, 2015

Maximilian Mauracher
Form Follows Flags, 2017

professors Janusz Noniewicz, Dominika Wirkowska, Wojciech Małolepszy and Robert Pludra, together with a group of students from fashion and product design departments of Warsaw Art Academy, worked on a year-long seminar which brought to realization various artworks and performative events in response to the given theme. They took as a point of departure Robert Musil's novel *Die Verwirrungen des Zöglings Törleß*, and debated the question of the state of activity or passivity as both citizen and creative individual, in relation to one's social, political and cultural surrounding.

Moving from this macro dimension, through the work of Manora Auersperg, we come back to the micro dimension of the exhibition itself which through this work becomes the subject and the object of artistic analysis. The artists made performative and sculptural works starting from the very structure of the exhibition, its spatial display, its potential web of meanings which connect different artworks created by all the participants. The prefix 'trans' stands for crossing, overpassing, shifting from one position to the other. Implicitly it contains a demarcation line, a border which can or cannot be trespassed. As an artist working with textiles, Manora Auersperg created a blueprint of the exhibitive stages of *Transfashional* using the technique of *bordure*, a weaving technique which already in its name contains connotation to the boundary, to that mental and physical space which can be both point of contact and point of division. It's also a technique based on the of removal of threads, a gesture of unweaving, which in this work gains sculptural dimension, if we consider that sculpture is traditionally defined through the process of scraping away portions of material. On the other hand, through her work Manora Auersperg marks the very process of transition from one artistic position to another, questioning the very possibility of using the exhibition as a tool to produce meaning. In this case, it might refer also to potential meanings of the term transfashional.

After a year-and-a-half long journey, a term, which initially appeared as a floating signifier, started to outline its potential meanings. Within this context *Transfashional* might stand for those practices which address the notion of fashion from conceptual and ontological point of view. They aim to remark discursive, critical and engaged positions, using as a tool different forms of visual language, built on the intersection of several creative disciplines. Traditionally, fashion, as well as design, or any other form of applied art, would be focused on production of something that is, not only material and palpable, but also functional and usable. Materiality and functionality are now juxtaposed or substituted with categories which question, or even negate their very raison d'être. Terms as "undesign", "unmaking", "post-producing" are becoming part of the agenda, animating those more progressive and critical creative communities to find responses not only to what should be produced, but how and most importantly why? In this sense, fashion and design are claiming same prerogatives which are attributed to art: to raise awareness, to affect behavior and to set standards of values, most of all, those ethical ones. *Transfashional* might also stand for that terrain vague where creatives have still a chance to exercise intellectual freedom, or where they seek to find a refuge from industry's Pantagruelic appetite for novelty and profit, or where they go to temporary exile as an ultimate gesture of resistance.

Lara Torres

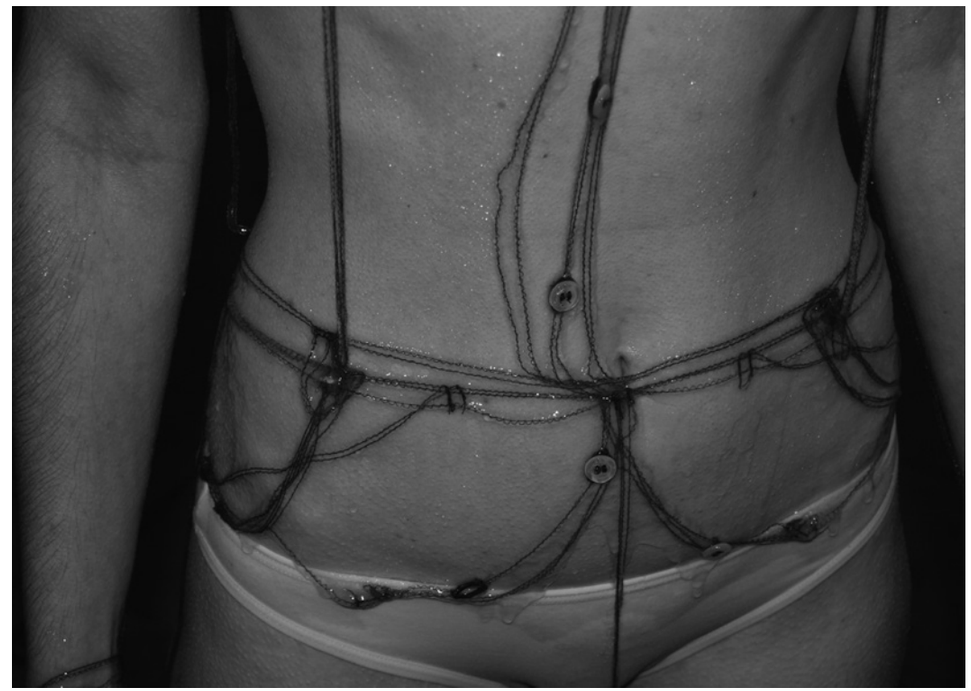
An Impossible Wardrobe for the Invisible: Woman in the Water, 2011

Lara Torres emerged as highly experimental fashion designer, who not only created collections conceptualizing processes of fashion making, but she also opened discussion about fashion industry's ceaseless overproduction/overconsumption chain which is becoming truly Pantagruelian. Her reflective and radically critical stand brought her to decision to orient her practice in a more activist and artistic direction, producing mostly videos, films and texts which pled for a change of ways in which fashion system operates today. In 2011 she realized set of short films entitled *An Impossible Wardrobe for the Invisible* which presented six different cases of "creation through destruction". In each of six films male and female models would wear dresses which dissolve as they get in contact with water. Simultaneously this acts of "disappearance" become moments of creation: what remains as traces of fabric and contours marked by seams and stitches, becomes effectively a new "garment", unique and unreproducible. Yet, for Lara Torres it's the symbolic weight of this gesture of erasure that counts the most: it is her appeal for stoping and reflecting about why and how to make fashion for the future.

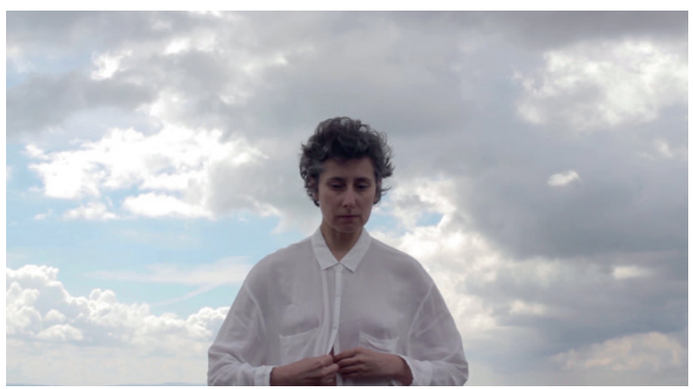
The film *Unmaking* seeks to deconstruct preconceptions about the relationship between body, clothing, production and consumption. Intended as a means of reflection and resistance, the film refers to a post-productivist condition of fashion by exposing the limits of production driven by overproduction within the increasingly global market of the 21st century. This film is a part of larger theoretical research entitled *Towards a Practice of Unmaking: a Strategy for Critical Fashion Practices*, which this Portuguese designer carried on within University of the Arts in London as her PhD dissertation. Her practice-based research debates the role of the fashion designer and questions fashion's critical agency.

An Impossible Wardrobe for the Invisible: Self-portrait, 2011

An Impossible Wardrobe for the Invisible, 2011



Unmaking, 2016/17



Pea Earring Campaign, 2015
Collaboration with Robert Kulisek

Anna-Sophie Berger

Anna-Sophie Berger studied fashion design with Bernhard Willhelm and Transmedia Art at the University of Applied Arts in Vienna. Already her academic formation situates herself and her work in a liminal zone where art, fashion, performance, photography and text coexist. Her fashion-related work, like the collection *Fashion is Fast* for instance, cannot be fully addressed without knowing about her art practice; and her art practice gains a different level of appreciation and comprehension only after reading her writings. So, approaching Anna-Sophie Berger's work demands certain degree of radians to move through slippery terrain where nothing entirely fits into conventional or rigid categories. Rather than posing question "is it art or fashion?", her work implies more subtile considerations about meaning which an object can assume when showed in different contexts. White silk shirt, blue wool coat, green soft-shell jacket ... they all can be part of some spring/summer or autumn/winter collection, but when a title gets attributed to each of them, like *She Vanished 1*, or *Four Seasons*, a garment gains new semantic connotations. It becomes a carrier of a narrative, which is potentiated by a mode in which it's displayed: simply hanging on the wall, or simply left

laying on the floor, soaked in water. What might be taken for a garment, a product, a part of fashion production/promotion chain, becomes something unique, not just because it's not serially produced, but also because it's charged with narrative allusions: it could have been part of somebody's wardrobe, somebody's life ... or it could become an only trace of an existence we can just wonder about. But then, all this above mentioned elements which gained status of an artwork in the moment when they got the title, the price and the positioning in the art gallery, potentially can become again just clothes, be mass-produced, commercialized, used and worn. This are potentials and ambiguities in front of which work of Anna-Sophie Berger place us, demanding for a choice: to continue to think in binary terms art/fashion, or imagine new forms of defining and categorizing things and concepts which are made through transdisciplinary process of conceiving and producing, so common to the generation which epitomizes an era of post-disciplinarity.

She Vanished 1, 2015

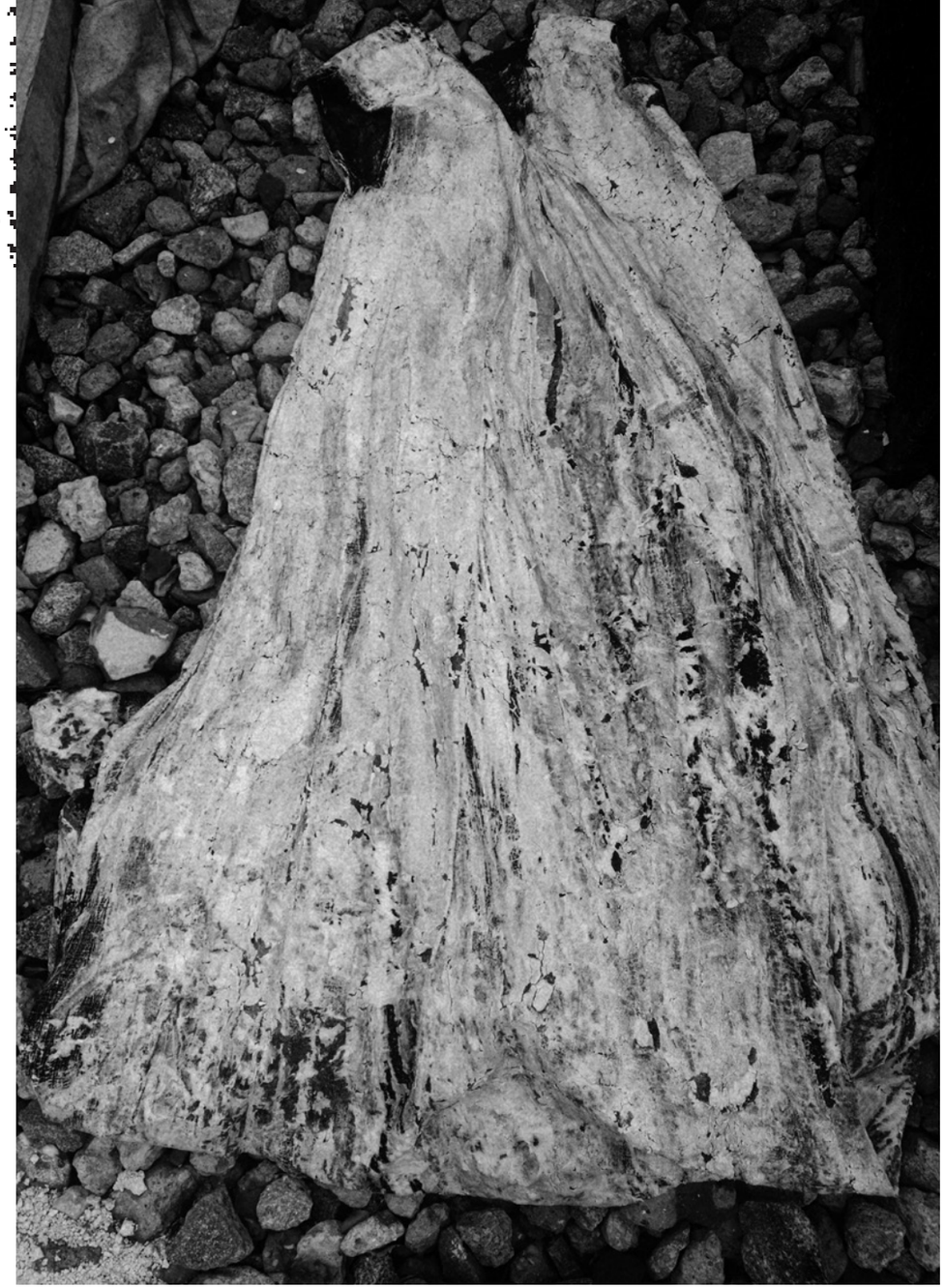
Innocent Bodies (edit1), 2016

Four Seasons (Miami), 2014

When I am with You/When I am not There, 2014

I admire that sadness, 2016

But is that relevant, 2016



Excuse My Dust Series, 2016/17

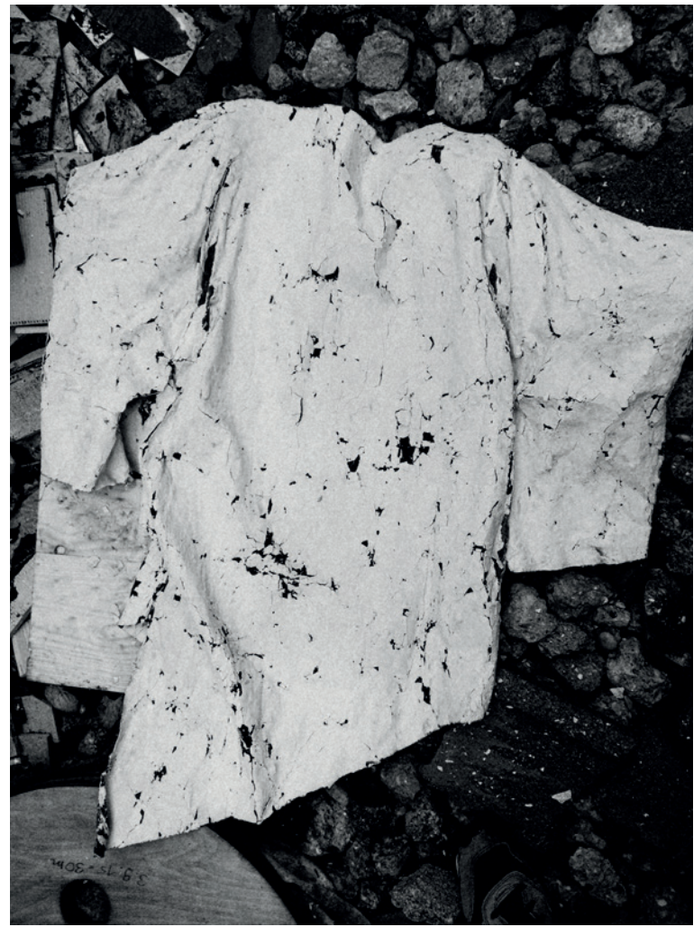
Christina Dörfler-Raab

Through the on-going project *Excuse My Dust Series* Christina Dörfler Raab experiments with various unorthodox dyeing techniques which involve corrosive, toxic materials and surface-treatments which allude to process of destruction and decay. Her experimental approach to dying started with her first collection, *Wondering Tribes*, realised in 2012, in which she used hand-woven materials exposed to processes of rusting, in order to achieve colored patterns which remain unique and unrepeatable. It's a quality which she achieves through different dying techniques which incorporate a component of randomness, chance and lack of control.

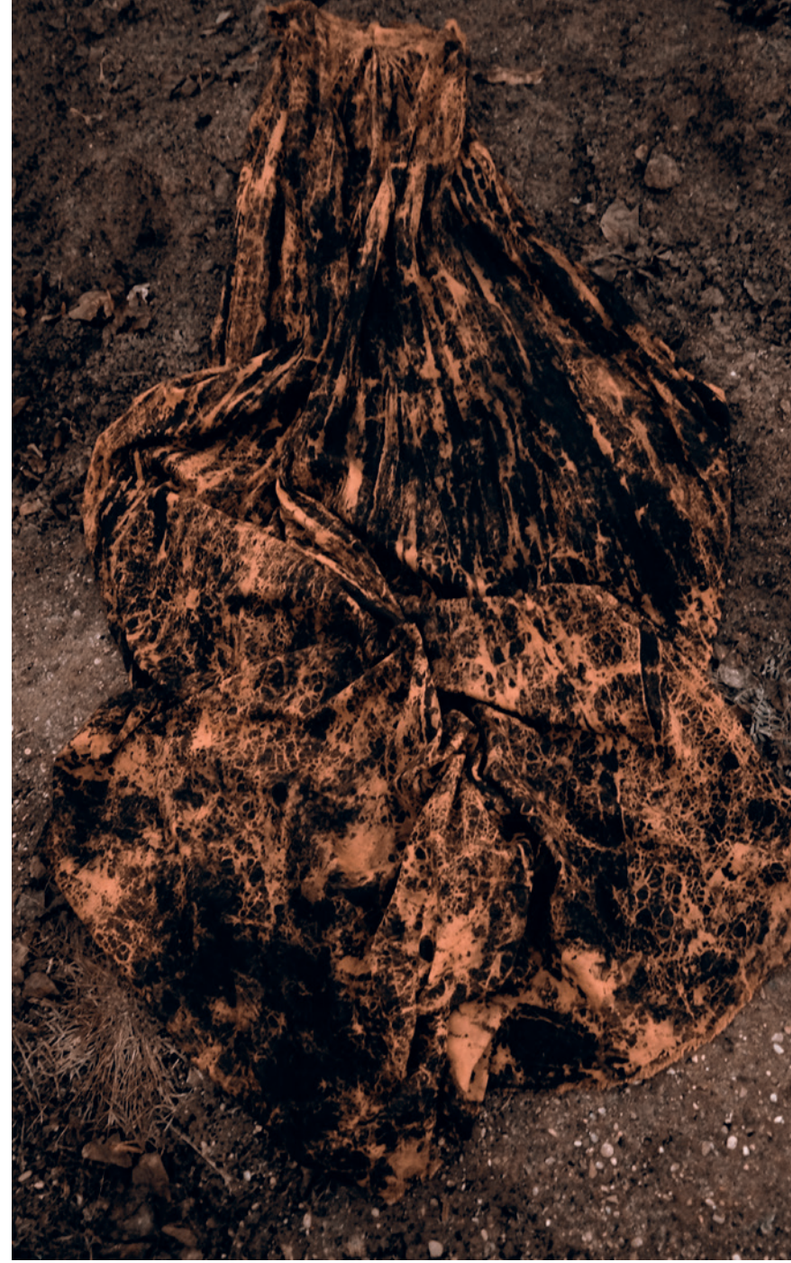
Exposing textiles to the agency of other elements, like metal, earth, sand, water, or intervening with bleach on the textile impregnated with dough or other unusual mixtures of materials, she triggers process which take a course of their own. Thus, the outcome is always unpredictable and it cannot be reproduced. As unique, it represents a specific value in a time of massive reproduction and multiplication. Christina Dörfler Raab's dying processes, the very procedure of "making of" combine artistic and domestic, sculptural and pictorial, constructive and destructive. Its materiality brings into mind associations to expressive,

gestural and informel tendencies which emerged in the post-WW2 European art. Yet, the final effect is stunning: black turns into a white or various nuances of beige, patterns are like webs of lines and forms in which echoes a sense of ancestral past, connection to the land and it's natural rhythm of grow and decay. Thus, this work can be seen as a quest for alternative forms of producing, creating, collective gathering and generally living in more sustainable and zero-impact manner.

For the *Transfashional* project, Christina undertook a step further in her experimentation with dying through the collaboration with the artist and performer Jasmin Schaitl. Introducing performative elements, the very process of transformation of the fabric from plain black to colored and patterned, gets charged with other narratives and meanings. It gets drenched with new semantic qualities connected with the performative action, which imprints and impresses body on the rough surface of the textile covered with the dry dough, breaking it slowly and inscribing in it the memory of this intense and frail movement.



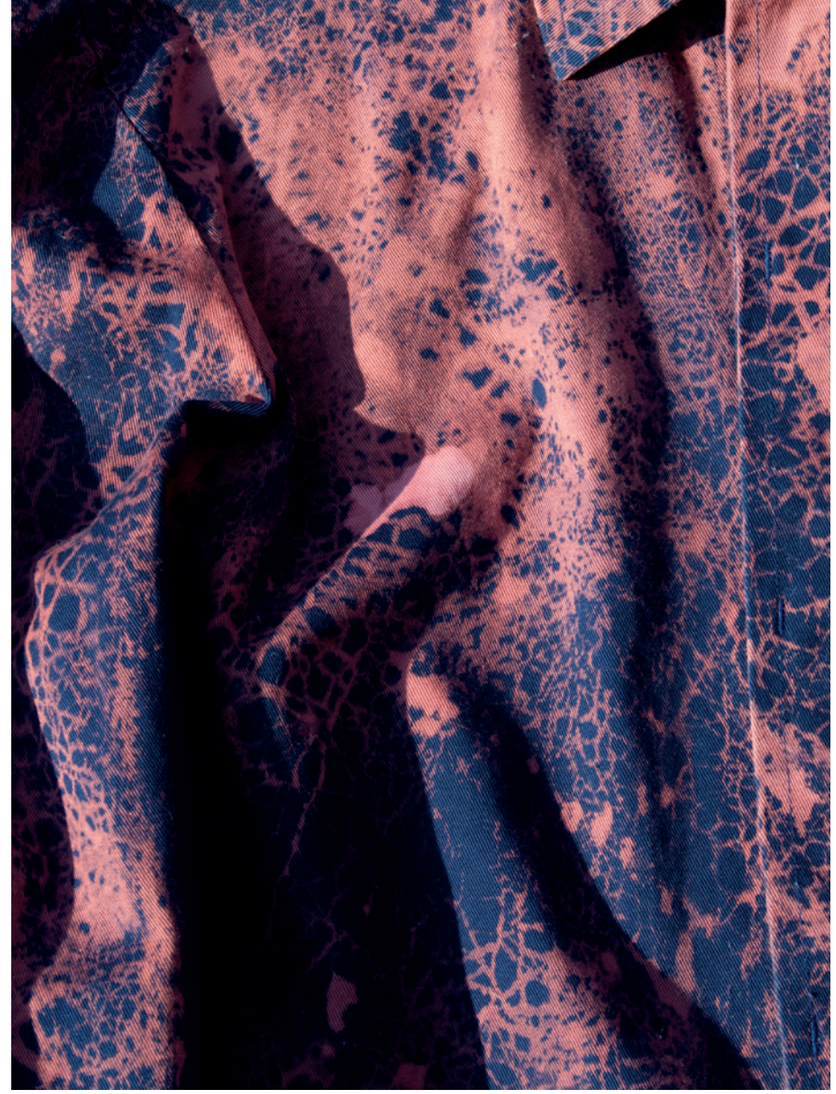
Excuse My Dust Series, 2016/17



Excuse My Dust Series, 2016/17

Excuse My Dust Series, 2016/17
Collaboration with artist Manuel Wandl

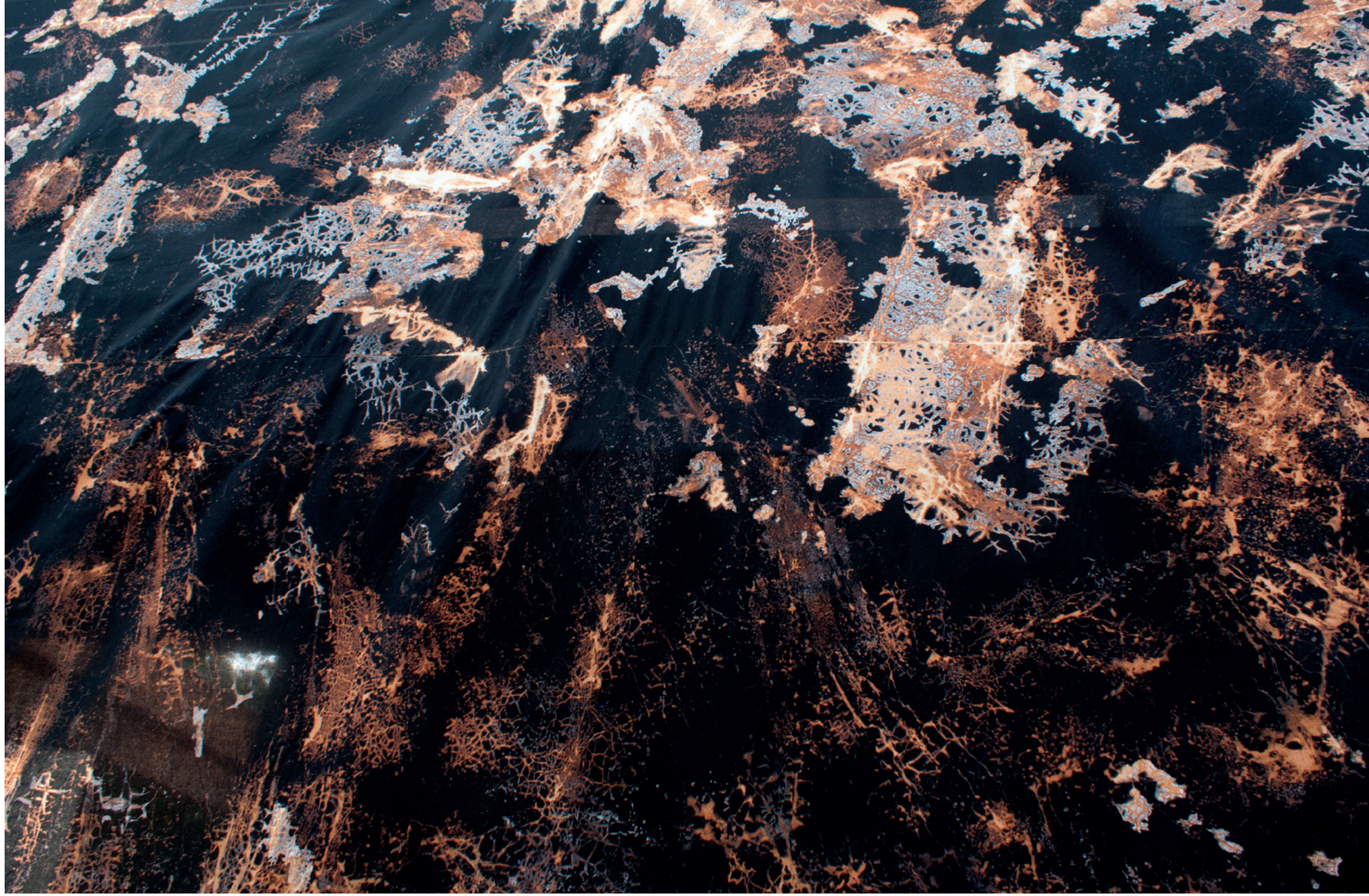
Suit, Excuse My Dust Series, 2016/17
Collaboration with artist Manuel Wandl



Workwear, Excuse My Dust Series, 2016/17

Excuse My Dust – Extended, 2016/17
Collaboration with artist Jasmin Schaitl

Wandering Tribe, 2013



Excuse My Dust – Extended, 2016/17

Collaboration with artist Jasmin Schaitl

Ana Rajčević

Ana Rajčević set her practice in the zone of intersection between art and fashion, creating unique wearable objects that merge sculpting techniques and jewelry design, and at the same time, challenge the traditional boundaries of this disciplines. Her creations are true hybrids which can be functional if used as body-extensions / props for various performative purposes in the realm of contemporary dance and theatre, or as adornments in fashion-related contexts, but they can also be shown as autonomous artistic objects within the domain of fine arts.

Formative and family background of Ana Rajčević is very significant element for understanding her work: as a child she has been exposed to two different domains of inspiration and influence: medicine and art. In a certain way, they both deal with body, anatomy, and psychology. Furthermore, she studied architecture before her fashion-artifact master at LCF. Thus, it seems consequential that two main axes around which she articulates her work are body and space. Body seen through a multitude of its dichotomies (normal/abnormal, healthy/sick, beautiful/ugly, etc.) and space understood through multitude of associations which has to do with sense of belonging, inhabiting or occupying. Her collection *Animal: the*

Animal: The Other Side of Evolution, 2012

Animal: The Other Side of Evolution, 2012

Other Side of Evolution and her subsequent works, have all in common same line of research: exploring ways of transforming the human figure by creating original and inventive pieces of adornment which question conventional notions of beauty and normality.

She addresses theme of mutation and evolution, as well as the relationship between rational and instinctive, human and animal. Her collections consist of elegantly shaped prosthetic objects that function as masks or adornments that not only reshape body-features, but question the necessity of redefining the notion of the human. Considering how deep and wide impact advanced technologies have on our bodies and our behavior, seems imperative today to revisit the very notion of being human.

Animal: The Other Side of Evolution, 2012

Animal: The Other Side of Evolution, 2012

Kate Langrish-Smith

British designer Kate Langrish Smith established her studio practice in 2009, specializing in the sculptural process and implementation of mark-making.
She is fascinated by the abstract notion of imprint and function. Her studio practice intends to realize materiality, corporeality and tactility into solid and tangible objects, whilst retaining a synthesized and experiential memory of the performative elements involved in the process of making.

The aim of the collection *Mode Metonym* (2014) and its spin-off collection *Embody* (2017), was to play with the abstract notion of imprint and function, and to translate that into a solid and tangible object/artefact. Suggesting and illustrating the negative space formed around a human body, the concept of *Mode Metonym* was intended as a response to the ever-shifting boundaries and nature of both art and fashion. This area of slippage where, as in this case, the 'artefact' becomes 'wearable art', and the object becomes a beckoning tactile invitation to touch and feel.

Artefact IV, 2014

Artefact III, 2014

Artefact VI, 2014

The title *Mode Metonym* refers to a changing of name in reference to a 'mode' – or a manner of acting, doing or performing of a task. The essence of a corporeal exploration of what an artefact is, born out of a desire to engender in order to question and discuss the spectative nature of our society in relation to how fashion and art is displayed, received and coveted.

Artefact V, 2014

Embody, 2014/16

Mode Metonym, 2014

Mode Metonym, 2014

Artefact VI, 2014

Modular Clothing System, 2014/17

Afra Kirchdorfer

Afra Kirchdorfer approaches the question of the future of clothing by proposing a radical turnover: no more pre-produced garments. Instead, she puts on the disposal of audience (and potential customers) sets of modular elements consisting of variety of geometrically cut and shaped pieces of cloth, strings and ribbons of various lengths, as well as numerous "connecting" elements, all accompanied by textual and visual instructions made for inspiring people to make their own clothes. What she creates is a modular-clothing-system conceived as both, playful device which anybody can use just for fun, as well as trigger for rethinking the entire process of producing, wearing and disposing clothes.

Afra develops her design process by choosing different points of departure than majority of fashion-designers who work with the mannequin, which is a same static and standardized body-form in use for tailoring and dressmaking since the mid-18th century. She choses to start with her own figure instead, changing radically the perspective, and thus, the relation to the body and its form, anatomy, movement and finally also to the very concept of dressmaking. Using a proper body as an axes round which to create and construct the garment,

the very principle of making is transformed. The creative process becomes more about form-finding through the process of "negotiation" between different elements which include body, movement, and fabric.

Afra Kirchdorfer's *Modular Clothing System* brings into mind different but equally relevant references, which range from the *Infinite Dress* by Issey Miyake up to performative and inclusive sculptural practice of Franz Erhard Walther. She conceives clothing as potentially infinite process of making and unmaking, combining and recombining, inventing and assembling. Thus her *Modular Systems* are instrumental for reintroducing improvisation, inventiveness and playfulness into the process of making clothes and accessories, along with implicit but strong note of educational tone which address issues concerning autonomous fashion-productions, de-growth and sustainability.

Modular Clothing System, 2014/17

Modular Clothing System, 2014/17

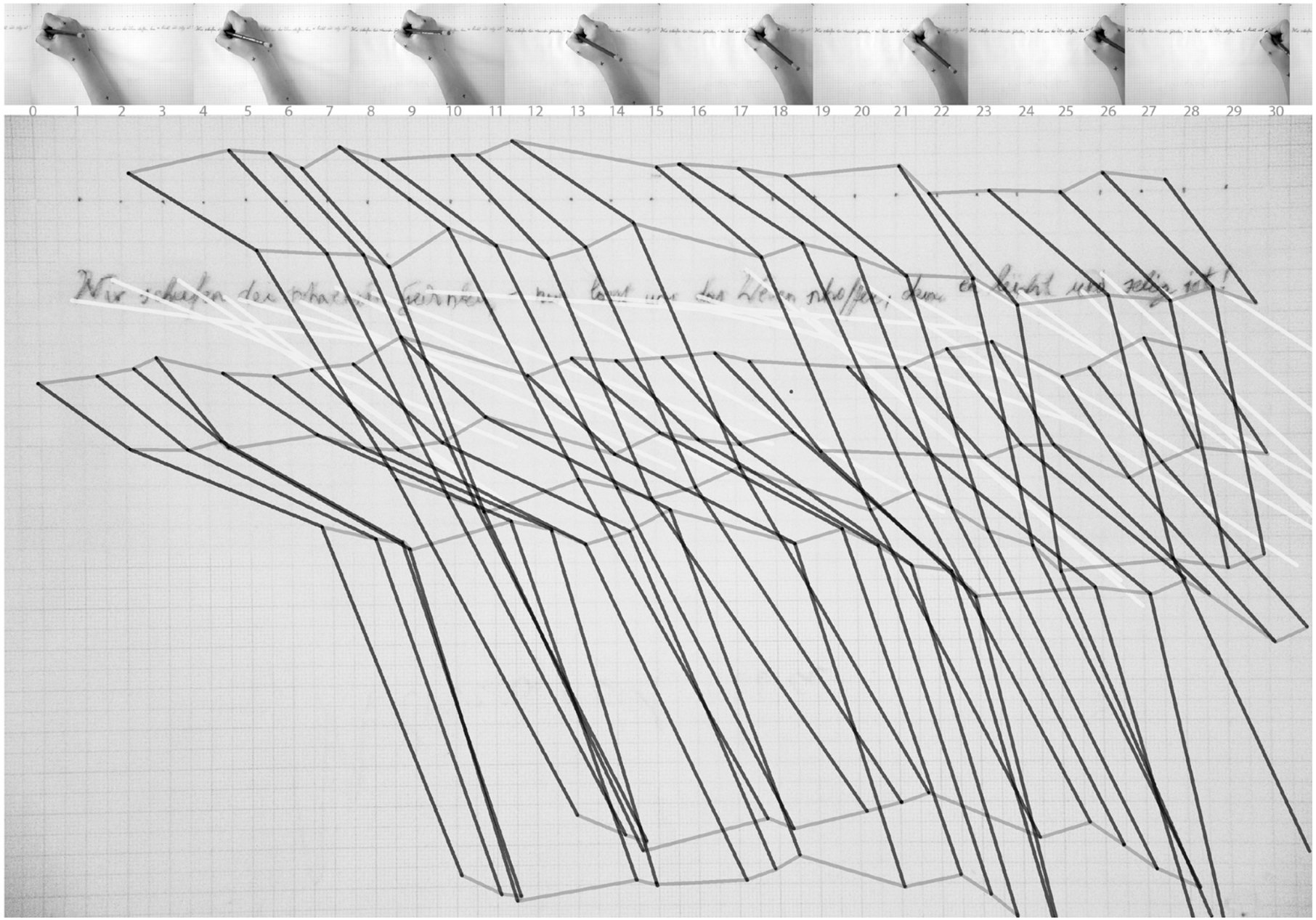
Communion, 2011

Manora Auersperg

Transcription – untitled is a process-based work especially conceived and realized for *Transfashional* which, as exhibition-in-progress, changed from one presentation to another. Staring point for Manora Auersperg's work was exhibitive space in London, where was presented the first phase of *Transfashional* exhibition display. She created a blueprint of the floor-plan of the building where exhibition took place, aiming to modify this structure adding new layers documenting different spacial structures of subsequent displays of the show. Through this work she interprets *Transfashional* as dynamic relational field where artists/designers are invited to interact. Thus her work comes out from observation and documentation of fulfilled or not-fulfilled creative interactions between participants. In a performative act, the artist relates to concepts and exhibition-display of other works, inscribing them on the linen by extricating and reinserting threads. She uses an embroidery technique known as "bordure", chosen here to underline the meaning of a border, a demarcation line to be crossed, transcended, trespassed, in order to reach what is beyond. In this case, it can be a field beyond strict disciplinary boundaries, but also the zone of artistic interaction and collaboration which go in the direction of collective creativity. Throughout this

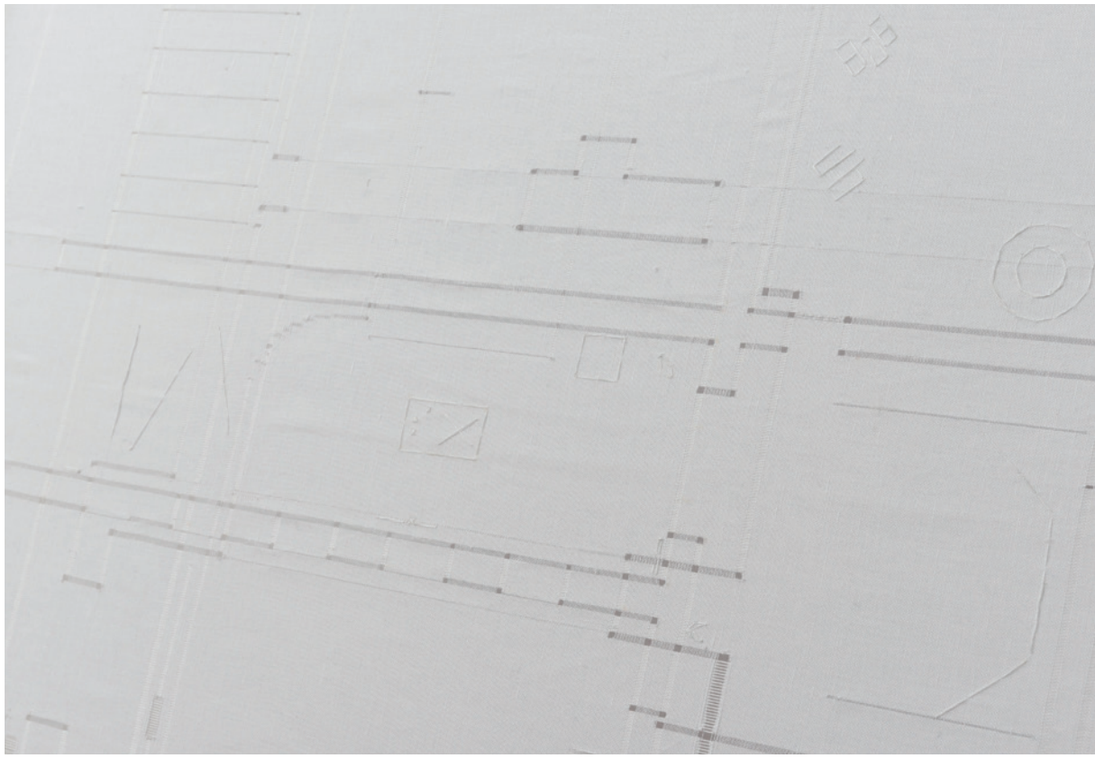
recursive process of de(con)struction, the exhibition's temporary constellation is transcribed and re-transcribed in different forms, which go from manual to digital. For the final exhibition, at the MQ in Vienna, Manora Auersperg sets a collaborative session with artist Konrad Strutz, who is working with photography and notion of time inherent to it. Konrad Strutz constructed a device which creates photographic image in extended time-lapse, thus incorporating temporal dimension as a part of image construction. Image is stratified, almost as 3D printed and appears in layers which are both temporal and material. Using this micro-camera mounted on the structure in a linear manner, *Transcription – untitled* will go through one more level of transcription: it will appear slowly, as a text which is in a process of writing. Text is a basic element of Manora's work. As artist working with textile, she underlines etymological connection between text, texture and textile. Text, deriving from Latin, stands for weaving, joining, connecting. So texture becomes synonym of joining together, and in Manora's work a fabric of the written word. Just here, the process of writing is transposed into an image, which echo spaces and relations which were created in them through various episodes of *Transfashional* project.

Communion, 2011



Ilja writes Friedrich, 2015

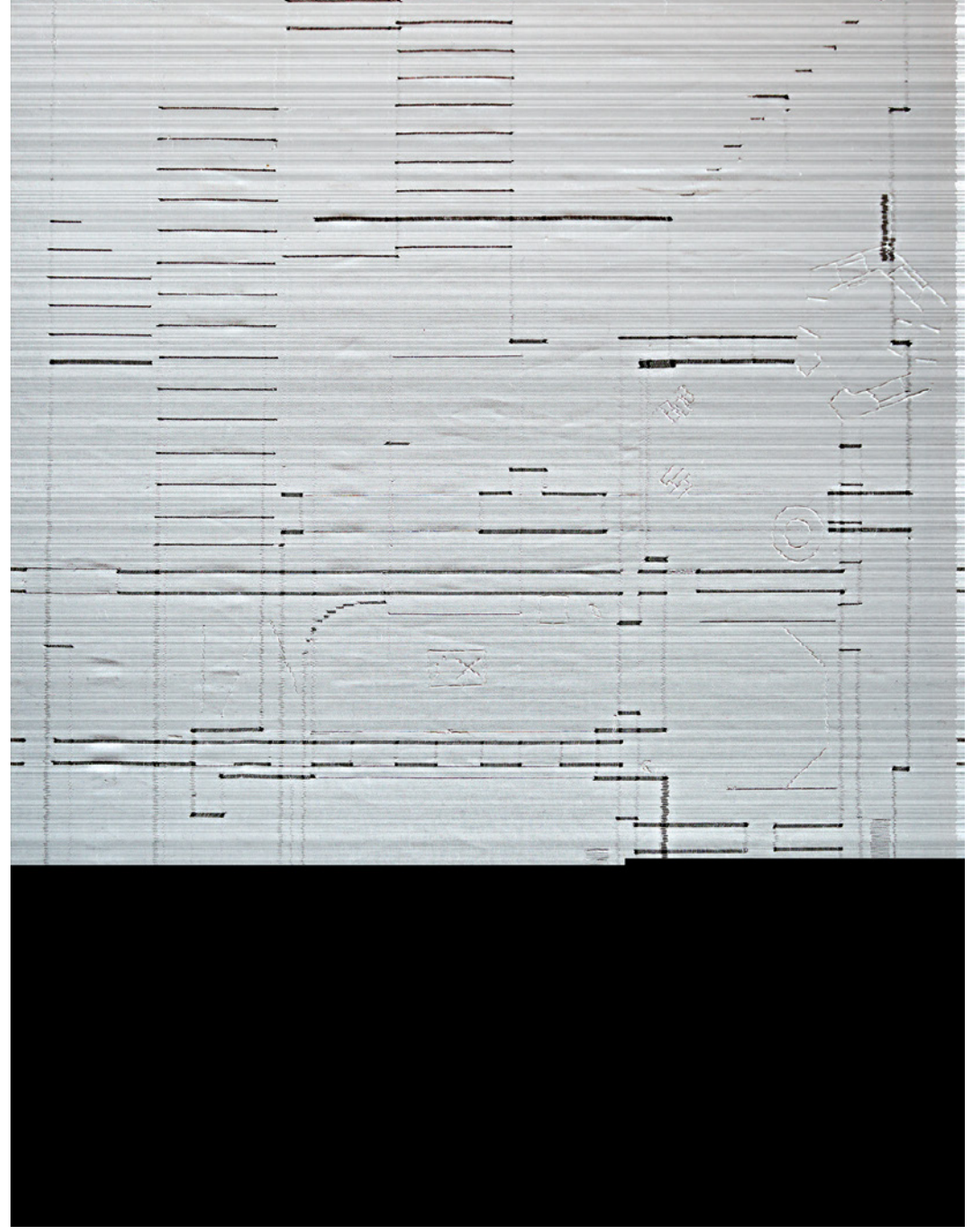
Transcription – untitled, 2017



Transcription – untitled, 2017

Transcription – untitled | Orthogonal Projector, 2017

Collaboration with artist Konrad Strutz



Texture in Translation, 2017

Collaboration with artist Konradt Strutz

NOUS001, 2017

Collaboration with Bernhard Eiling

Maximilian Mauracher

Maximilian Mauracher works as graphic designer and art-director in the fields of editorial and web design, as well as branding, illustration and photography. But his creative range spans also to collaborative and artistic projects which involve art and fashion, related particularly to interest in our self-perception (or "self-construction") through digital photography and social media. Furthermore he is developing a kind of "total design" approach, in which fairly everything, from his wardrobe to his Instagram page is subjected to his particular creative imprint characterized by interplay of geometrical structures and oppositions of black and white.

Within *Transfashional* Maximilian Mauracher in collaboration with Bernhard Eiling, a Berlin-based information artist and software engineer, realised *NOUS001* which was first presented in London with intent to collecting the visual data necessary for its further developments. Because *NOUS001* is a machine capable of learning and associative reasoning. In the beginning it was silently observing its surroundings, avariciously recording any light and pattern it can lay its artificial eye on. The final phase of *NOUS001* evolution will be shown during the exhibition at the MQ in Vienna,

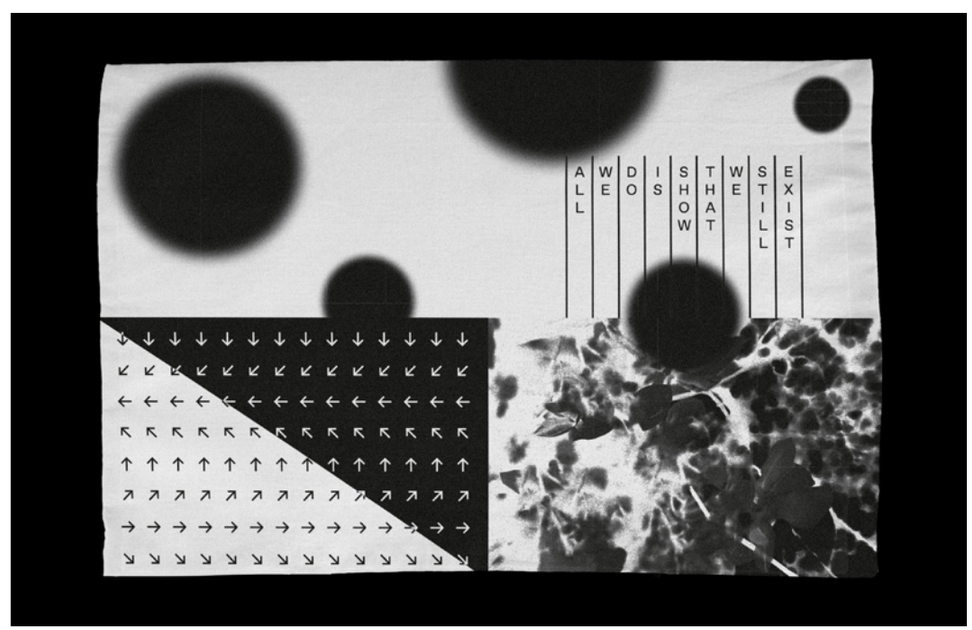
NOUS001, 2017

Collaboration with Bernhard Eiling

when it will realize first digital patterns based on the visual data collected in the course of the project. With this work authors, Maximilian Mauracher and Bernhard Eiling, wanted to pose the question what kind of patterns or even fully developed pieces of fashion are possibly being created by a non-human, since we are in a moment in time when our culture is slowly but surely progressing into the realm of artificial creativity. However, *NOUS001* and its successor *NOUS002* remains an artistic experiment not even the creators of the machine have full control over.

Form Follows Flags is a second work realized by Maximilian Mauracher for *Transfashional* project and it is a part of his ongoing visual research focused on the concept of form as the very basis of design in general. Simple shapes and abstract black and white patterns of this large scale prints question form and fashion and also pay tribute to Concrete Poetry.

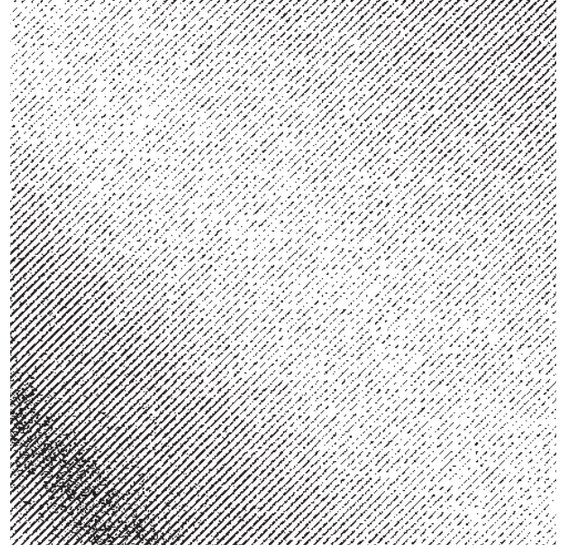
Form Follows Flags, 2017



Form Follows Flags, 2017

NOUS002, 2017

Anna Schwarz & Lisa Edi

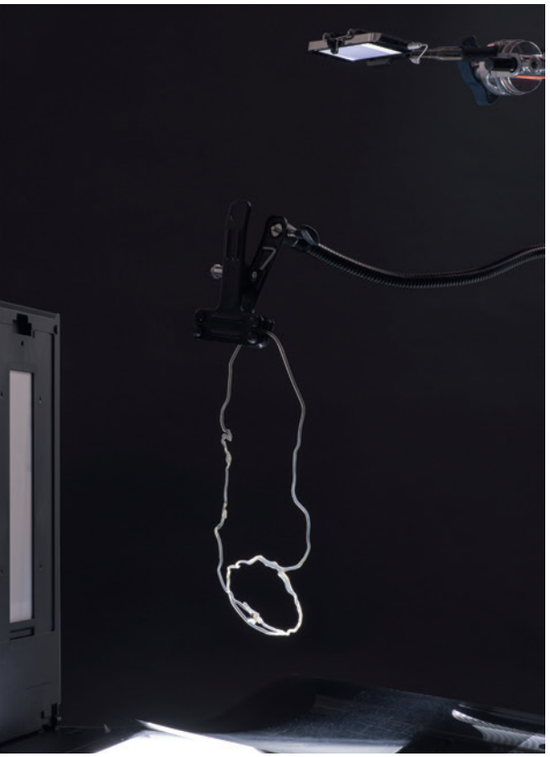


Anna Schwarz' collection *Ready-to-Carry* (2016) combines straight, geometrical and linear cuts with solid contoured sculptural elements which are applied as accessories or simply carried next to the body. Cuts and draping of garments, as well as sculptural applications trigger associations on antiquity and it's statuesque elegance which appears always as timeless and everlasting. Yet, the title *Ready-to-Carry* implies another temporal dimension – the one imposed by fashion system – which produces garments not only ready to be worn by the models on the runway, but from there immediately integrated in the accelerated consumption machinery. As a designer, which here acts also as a model, Anna Schwarz adds one more layer of meaning to her collection – as she says – a layer which examines the performativity of the fashion model: "To put something on, to wear it, suggests that you will wear it out, that your body and your environment are alive and make demands on the things you put on. *Ready-to-Carry* intends to quote clothes and thematizes the show. It honors individuality and expresses a respect for diversity and otherness but also for adhering to role expectations." As a designer and artist with experience of being a model, Anna Schwarz questions female stereotypes which fashion industry creates, exploits, perpetuates and only very rarely breaks. Conventionally models don't speak. They only can be looked at, but even than, they are just a styled and retouched image. A construct which imposes dominating beauty ideals, triggers mechanisms of the production of desire, exploits female insecurities about their looks and their body. In collaboration which Anna Schwarz carried out with a photographer, Lisa Edi, this issues are explored through a series of editorial projects, photo-shoots and videos, which question the relation model/photographer, as well as the indispensability of the presence of the model in the fashion photography.

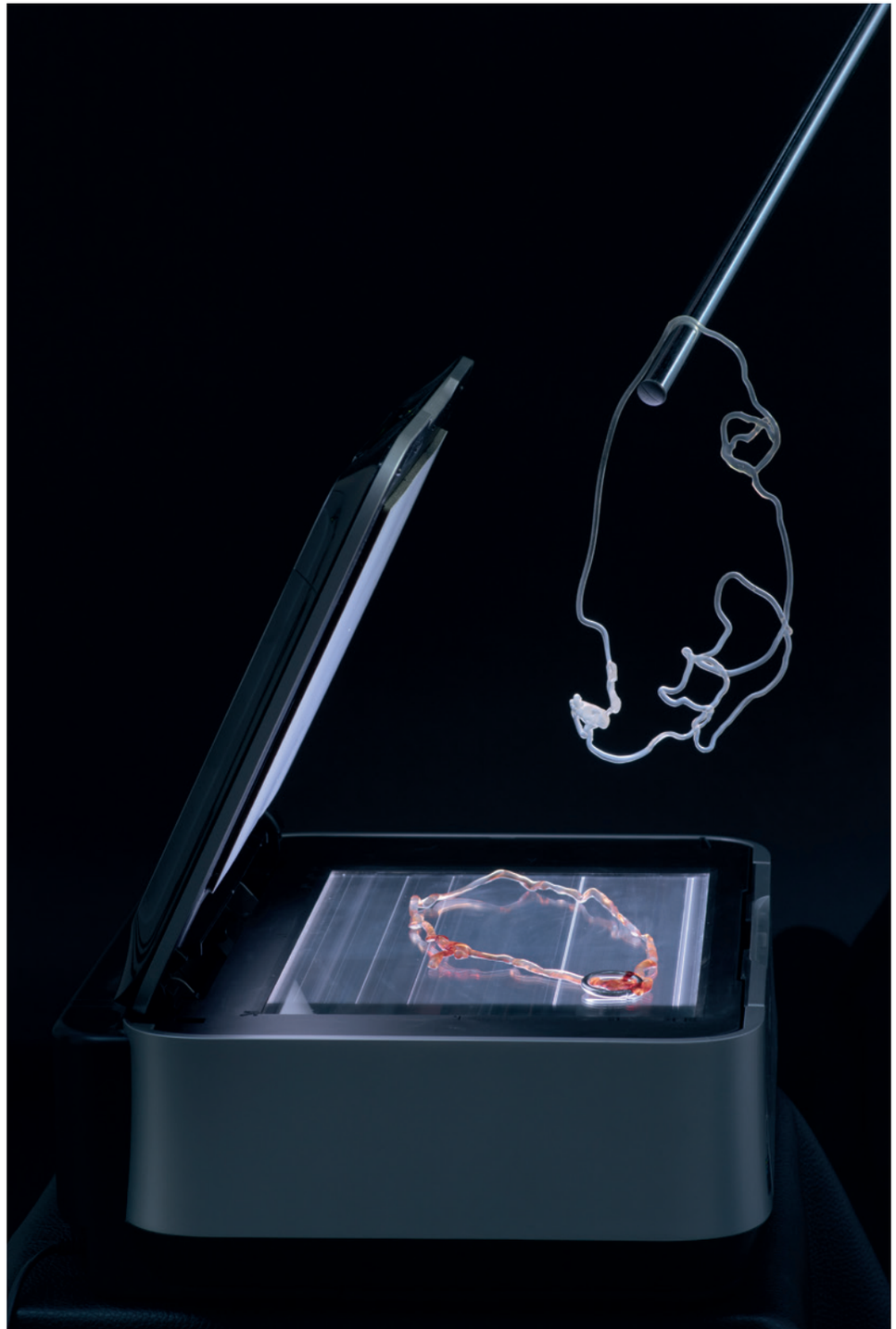
Lisa Edi was trained as fashion designer, before she oriented her professional interest towards photography, and even though she can't be strictly defined as a "fashion photographer", her work is pervaded by the reflection about ways of "framing" fashion.

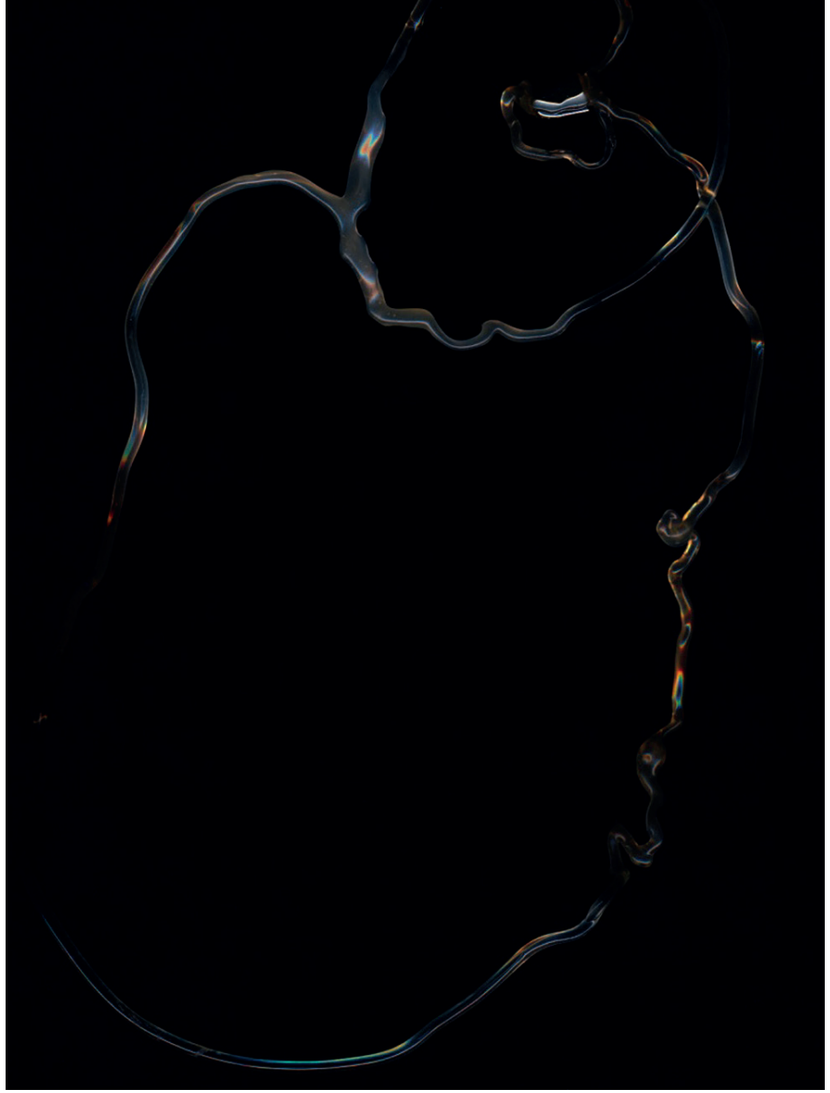
As a photographer, she seeks to establish deeper level of closeness and intimacy with her subjects. She looks for a contact, an exchange, a kind of transfer between herself and her subject in order to make an image. Even if carefully structured, her photography carries allure of a "visual note". She is interested in capturing some accidental and vaguely mysterious situations, like the series in which garments appears as "left" accidentally to swing on the breeze hung on a branch of a tree, or some "mysterious" things portrayed in the series entitled *Collection of Absurd Hangers*. Unlike most of fashion photography which need a model to animate and interpret garments, in various series of Lisa's photographs body is omitted, staging is reduced to a minimum, and yet visual effect she achieves is profoundly poetic, just because its simple, basic and "natural". At the same time her work plays with the effect of estrangement, either through her interest in fragment, detail and abstraction, either through her taste for game and paradox.

Together, Anna and Lisa realized series of images to construct a look-book for the collection *Ready-to-Carry* in which model is like a "present absence": face hidden, static pose, body just outlined through a strong graphic contrast between the figure and the background. In a second series of photos inspired by *Ready-to-Carry* game of allusions go even further: instead of the model and garments there are just some of the accessories form the collection which appear almost abstract and barely recognizable. After working together on images Lisa and Anna continued their creative dialogue making the video *Things Will Change* for *Transfashional*, using existing fashion-photographs as a material to be newly re-edited, manipulated and multiplied. Though this constant re-elaboration of images they question the idea and need for the "New" which is one of main fashion imperatives and put the discussion about aesthetic ideals that fashion creates on another level.

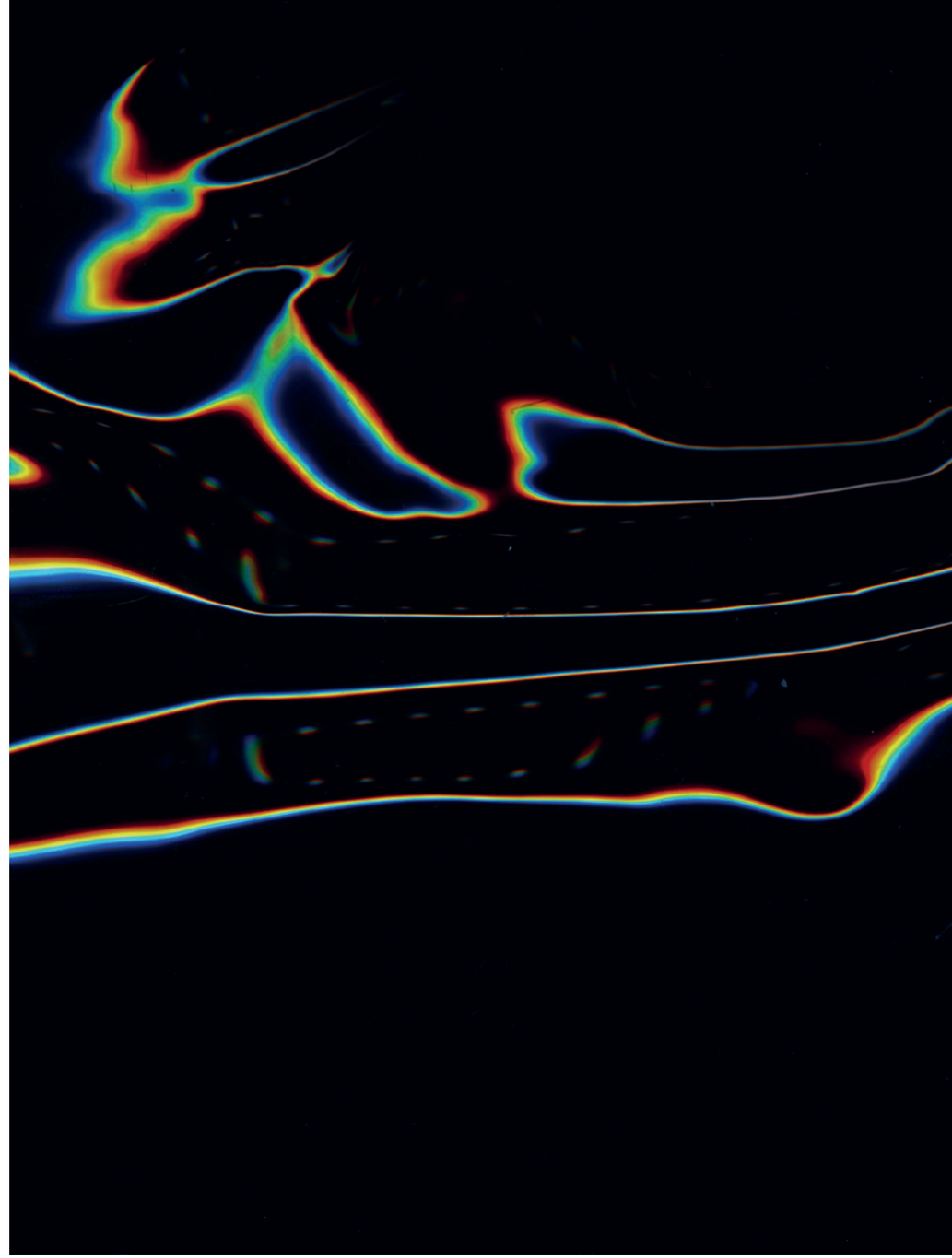


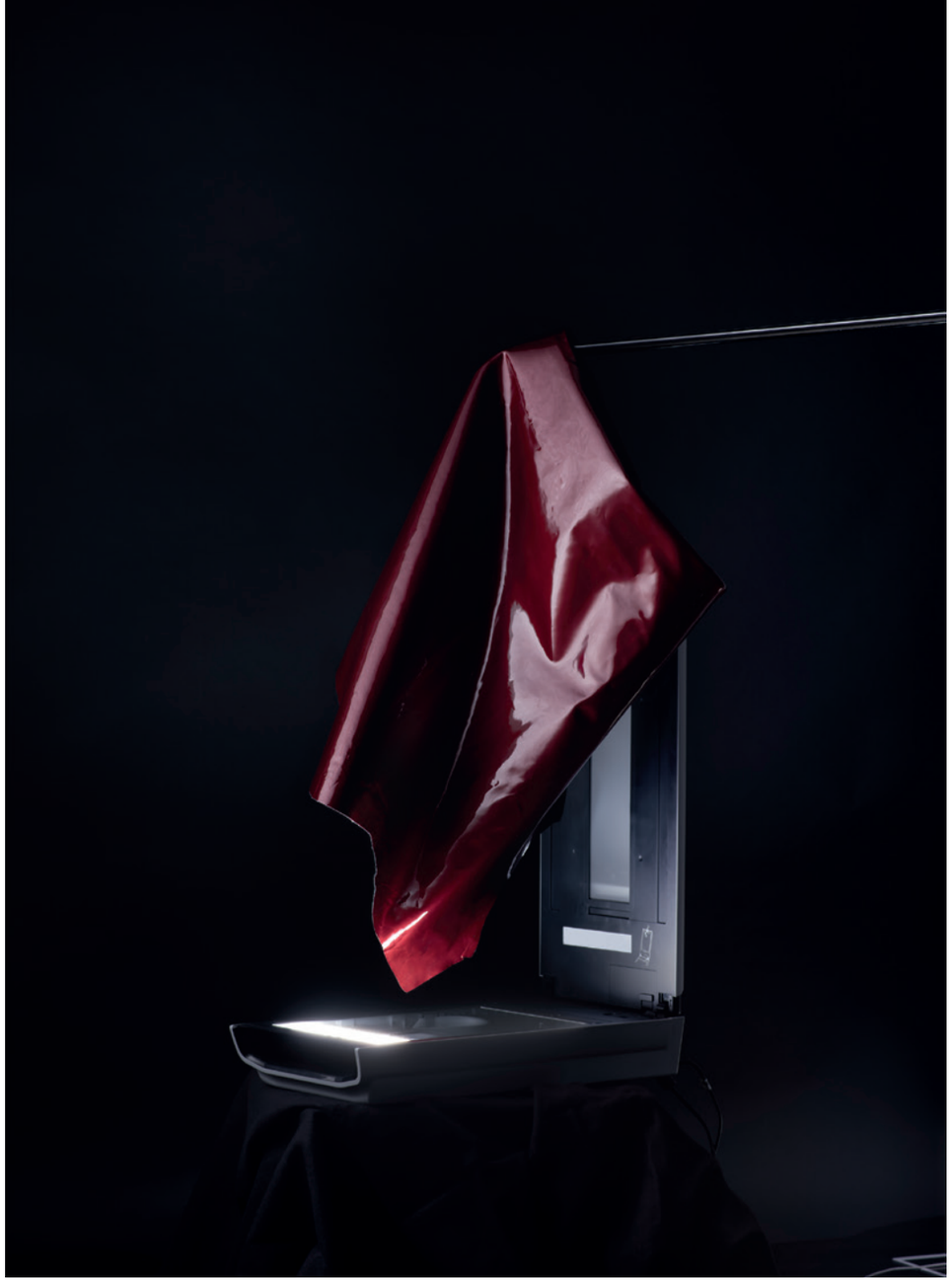
Perception of Cloths, 2016



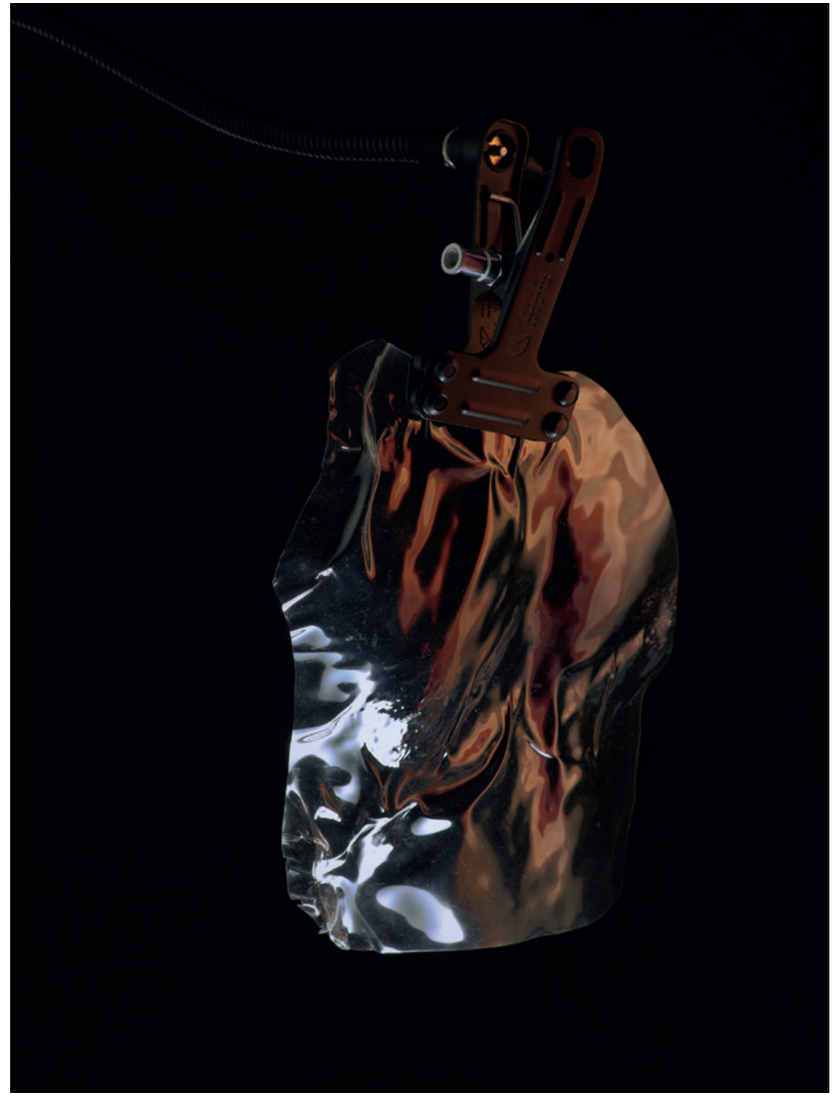


Perception of Cloths, 2016



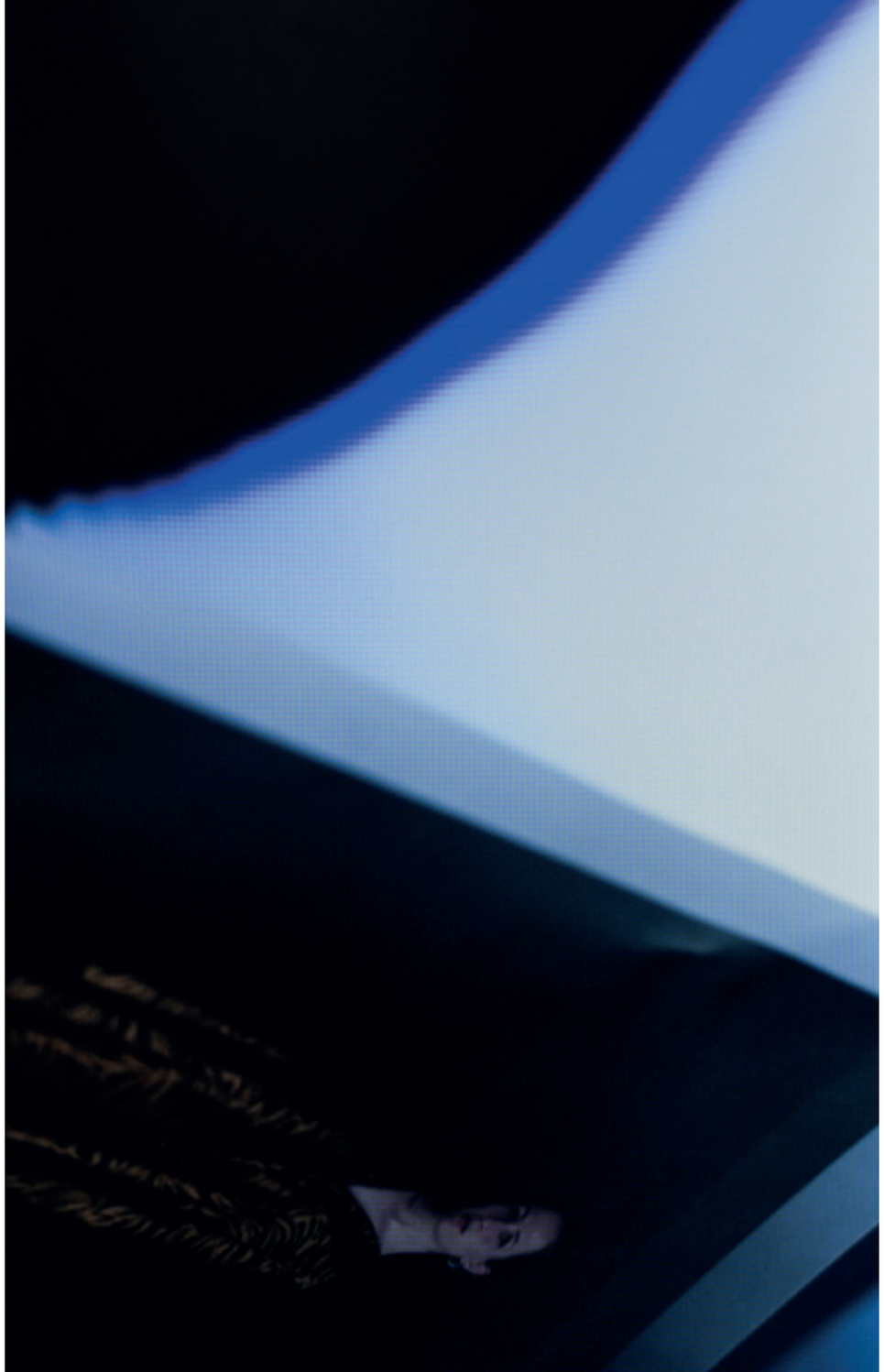


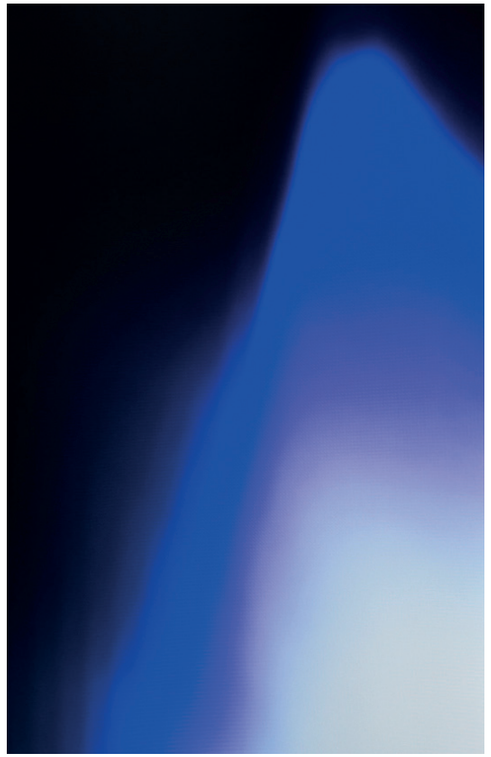
Perception of Cloths, 2016



Ready-to-Carry, 2016

Ready-to-Carry, 2016

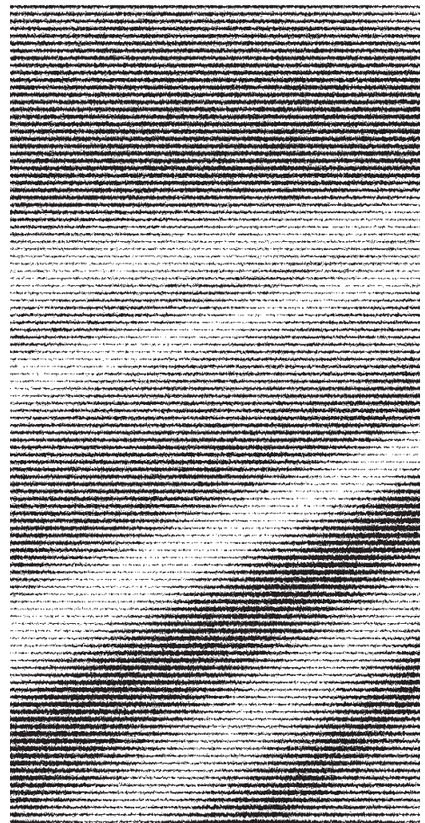




Things Will Change, 2017

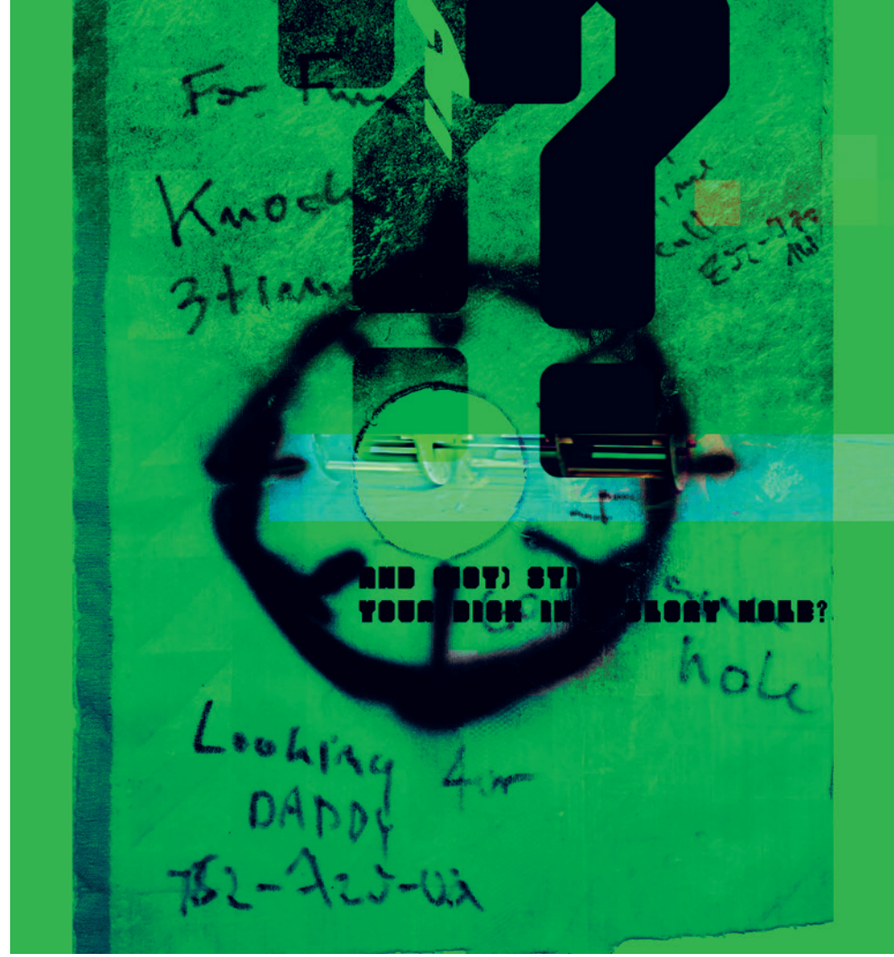
Janusz Noniewicz & Dominika Wirkowska

The project *Die Verwirrungen: How to Be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?* has been developed and realized in collaboration with: Wojciech Małolepszy, Robert Pludra and Fashion Department students: Julia Kościeńska, Przemysław Falarz, Paulina Szczepańska, Alicja Konarska, Daria Wierzbicka, Jan Kardas, Maria Olszewska, Emil Litwiniec, Radek Smędzik, as well as Design Departament students: Halina Wierzbowska, Anna Gwiazda, Antonina Bylinka, Aleksandra Jankowska, Kacper Kunicki, Adam Szpil, Agnieszka Cieszanowska, Dorota Chwedoruk, Ada Krenz, Katrzyna Brągiel, Agnieszka Renes, Olga Darwaj, Julia Sulkowska, Natalia Gil, Brunon Kowalski.
Within it was commissioned a special music/sound project *Das Rezitativ* which involved Margarita Slepakova, Clemens Flechter, and a song *Alerta Antifascista* was performed by Malik Sharif, Christina Lessiak (Circle A).



Three video-collages and various sets of co-related performative devices were created during the research programme which seeked to address fashion as socially engaged practice. They were results of the seminar *Could fashion designers be happy?* realized by Janusz Noniewicz and Dominika Wirkowska, leaders of the Fashion Department of Fine Art Academy in Warsaw with cooperation of fashion and design students and Wojciech Małolepszy, Robert Pludra, professors of *PP2 – Pracownia Podstaw Projektowania 2 Wydział Wzornictwa*.

Video-collage is composed of photos, movies, samples of textiles, sounds and objects made by designers, students and artists who took part in this seminar which questioned the problem of "being active" and "being passive" as both, creative individual and member of contemporary society. Initial inspiration for this collaborative work was driven from Robert Musil's novel *Die Verwirrungen des Zöglings Törless* and Volker Schlöndorff's movie *Der junge Törless*. It is conceived as process-based work which changes through different phases of *Transfashional* project, starting in London, evolving in Warsaw and getting into a finalized form shown in the final exhibitive event in MQ in Vienna.



How to Be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?, 2017

How to Be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?, 2017

Die Verwirrungen: How to Be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?, 2017

Cultural Perspectives

Cultural Perspectives
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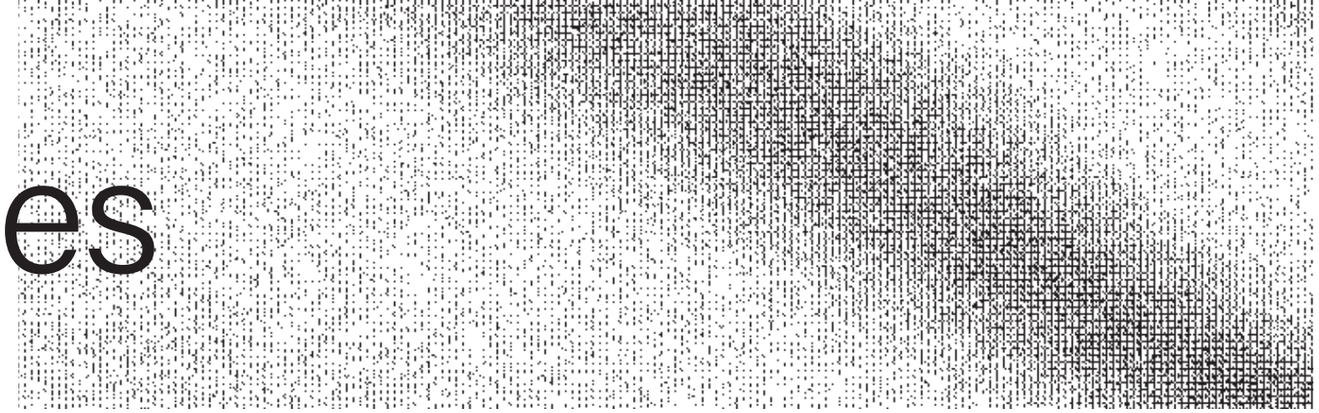
Cultural Perspectives



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Monica Titton

Austrian Fashion: Helmut Lang's Metamorphoses

Historically speaking, Vienna plays an important role as a center for artistic innovation and of the avant-garde at the beginning of the twentieth century, culminating in the modernist revolution of the Secession movement and in the Wiener Werkstätte. Because the work of the Wiener Werkstätte is a paradigmatic example for the type of practices situated in a liminal zone between fashion and art that the *Transfashional* curatorial project aims at exploring, this essay sets out with a short introduction to Wiener Werkstätte and then makes a big temporal leap to the work a designer whose career began in Vienna in the late 1970s and was marked by a distinct understanding of fashion and art as intimately related channels of aesthetic experience: the fashion designer Helmut Lang. The essay briefly traces the development of Helmut Lang's career and then discusses the relationship between fashion and art in his work as a fashion designer before concluding with a glimpse into his latest metamorphosis, his re-invention as a fine artist.

Over the past decade, the relationship between fashion and art has become a widely discussed topic in the media and academic research in fashion and cultural studies, art history and sociology alike. Today, the intersections, crossovers and mutual influences between fashion and art can be observed from various perspectives. Media strategies related to the representation and enactment of art are increasingly employed in the fashion world and vice versa: on the one hand, exhibition openings and art fairs like *Art Basel* or *Frieze* have grown into society events comparable to Paris fashion week. On the other hand, fashion shows and presentations by experimental and avant-garde designers are reminiscent of happenings or performance art. Also the conditions of production and marketing of fashion and art bear strong similarities, as art critic Isabelle Graw asserts when she writes: "The 'art scene' that was formerly described along the metaphor of a small enterprise, today would be portrayed more aptly as a 'visual industry,' particularly because of its structural similarities to other cultural industries such as Hollywood or the fashion industry." Globally operating art galleries such as Gagosian or *White Cube* face multinational holding companies such as *Kering* or the *LVHM-Group* that comprise international fashion brands but also private museums for modern art, such as the Palazzo Grassi in Venice, owned by the luxury conglomerate *Kering*, or the Fondation Louis Vuitton in Paris. An inquiry of the crossovers between fashion and art must take into account the internal segmentation and diversity of both the field of fashion and the field of contemporary art. Helmut Lang's career and gradual transition from fashion to art exemplifies all the complexities inherent in the current state of the fashion industry and its similarities, differences and overlaps with the art world.

Wiener Werkstätte and the Aesthetic Ideal of the Gesamtkunstwerk

Since the beginning of the twentieth century, the works of fine artists served as a source of inspiration for fashion designers, who incorporated artistic visual elements (color palettes, shapes) and design principles into their designs. Also fine artists were inspired to experiment within the creative field of fashion: for instance, around 1900, exponents of Art Nouveau Henry van de Velde and

Anna Muthesius designed so-called "reform dresses," loosely cut gowns meant to liberate women from the health risks and bodily restriction of the corset. There are countless other examples, but the most significant historical reference pertaining to Helmut Lang is the Wiener Werkstätte, whose members pursued to reform the applied arts along the lines of several foreign models, including Ruskin and Morris's Arts and Crafts movement, Ashbee's British Guild of Handicrafts, the United Workshop for Arts and Crafts and the Dresden Crafts Workshop. Founded in 1903 by Josef Hoffmann, Koloman Moser, and Fritz Wämdorfer, the Wiener Werkstätte ("Vienna Workshop") was a collective of architects and craftsmen which aimed at fusing architecture and interior design into a *Gesamtkunstwerk*, a total work of art. The Wiener Werkstätte commissioned scores of artists and artisans to design postcards, women's fashion, and household items; the products were sold at several shops around the city. Part of their vision of the *Gesamtkunstwerk* in people's homes and lifestyles was the idea that people had to wear clothes that would not clash with Werkstätte interiors. Josef Hoffmann sparked the Werkstätte's entry into fashion with a gown designed for the Belgian owner of a lavish top-to-bottom Werkstätte house whose wardrobe must not have coordinated sufficiently with the elegant wallpaper. After Josef Hoffmann and Kolo Moser had already collaborated successfully with the textile firm *Backhausen & Söhne* in the design of carpets and upholstery, the group established a textile workshop in 1905. With the Werkstätte's lavish hand-printed and painted silk designs, manufactured in thousands of patterns, Vienna became a hotspot of the international fashion scene. French couturier Paul Poiret played a pivotal role in spreading news about the Wiener Werkstätte abroad in the 1910s. Thanks to Poiret's interest, the Wiener Werkstätte's fashions and fabrics and Viennese fashion design were linked to one of the most revered and fashionable Parisian couturiers. In the 1910s, the Wiener Werkstätte began appearing in a broader range of international fashion and society magazines, even attracting the attention of leading American publications such as *The New York Times*, *Vogue* and *Harper's Bazaar*.

The members of the Wiener Werkstätte aimed at creating and unifying a simple, yet beautiful aesthetic language and get rid of

the historicist, revisionist, old style in interior design, architecture and fashion of their time. They aimed at making a decisive break with the aesthetic of the past and revolutionize architecture, the arts, graphic design, interior design and fashion – and ultimately, culture and life at large. This idea of art encompassing life has been theorized extensively by French philosopher Jacques Rancière. He conceptualizes art "as composed by historically constituted 'regimes' that establish a given distribution of the sensible and determine the framework of possibility for artistic and theoretical reflection on art." Rancière argues that with the Modernist claim to "bring life into the décor of each and every day, an entire well-ordered distribution of sensory experience was overturned."

Complex Simplicity – Helmut Lang's Fashion Career

I see this notion of complete and totalizing design as the connecting element between the work of the Wiener Werkstätte and the work of Helmut Lang. Lang pursued to create nothing less than a modern uniform, a reconfiguration of the contemporary wardrobe, focused on a minimalist yet experimental core, stripped of everything he considered to be unnecessary. In other words, Helmut Lang set forth the ideal of the *Gesamtkunstwerk* in which fashion and art were part of the continuum of life: he conceived a fashion brand in which the design, presentation and sales of his products were fully integrated into a miniature aesthetic universe. All the elements of this universe were given equal weight: from the production of symbolic meaning through imageries to the attention to the spaces where he sold or presented his collections to – of course – the design and manufacture of his garments.

Helmut Lang opened his made-to-measure studio in Vienna in 1977. For the following couple of years, he tried to establish himself as a fashion designer in Vienna, he opened a shop, closed it down, only to reopen it after a while and to close it again, he designed a special collection of Loden for *Gössl*, a traditional Austrian Trachten brand, he organized fashion shows in Vienna with international top models and slowly prepared his debut in Paris. Finally, in the spring of 1986,

he found himself at the right place at the right time. The Centre Georges Pompidou in Paris opened the exhibition *Vienne 1880 – 1938: L'apocalypse joyeuse* and Lang presented his autumn collection in a mock "Viennese coffee house" that was part of the exhibition. Lang's first Parisian fashion show coincided with Paris fashion week and all the important fashion journalists and buyers were in the city. In the programme folder Helmut Lang announced his fashion as being "in the style of Josef Hoffmann, Adolf Loos and Kolo Moser", describing it as "one line, purist in detail, but as erotic as Egon Schiele." The show set off his international career and in the following seasons, he became one of the hottest new fashion designers in Paris. By the early 1990s, he had acquired a cult-like following, especially among the fashion-literati. Sarah Mower's account of her discovery of Lang published in 2014 in Self Service Magazine stands paradigmatically for the strong feelings he evoked among his fans:

"My relationship with Helmut Lang was a crucial emotional attachment formed in my 30s: that phase of your life when you're getting somewhere, need to dress like a grown-up, but equally need to separate yourself from what the already grown-up, older people are wearing. Up until then, I was pretending. Lord forgive me, but when I went to work as a journalist, I was all shoulder-padded skirt suits, opaque tights, clip-on earrings and a bob – a sort of late 80s amalgam of Chanel, Versace and Yves Saint Laurent, I suppose. All of it was untrue to what I was inside. I felt cringey, gussied-up, fake and ridiculous in that pseudo ladies-who-lunch disguise. But then came Helmut Lang, who gave us all a way to become who we were, to look powerful in our own right. His clothes matched the dignity that people like me needed to find in ourselves: the off-hand reserve of the cool. God, it felt right."

Although Lang was offered positions at the helm of international fashion houses, he had always refused and he kept working for his own, independent label. He showed in Paris until 1997, when he decided to move his studio to New York. In 1999, Prada bought a fifty-one percent stake in the Helmut Lang brand, in 2004 Lang sold his remaining shares and he retired from fashion in 2005.
Retrospectively, it can be said that the most distinctive aspects of Helmut Lang's oeuvre as a fashion designer was the creation of a modern uniform with reduced, minimalist shapes and silhouettes, and his prolific experimentation with materials and textiles such as nylon, plastified leather, lacquered silk, holographic metallic fabrics, paper and different transparent fabrics. The inquisitiveness and rigour he employed in his design practice and fabric development were met by an equally rigorous and clear vision in terms of the image created around his brand. From advertising campaigns to the interior design of his shops, and of course, the choreography of his fashion shows and presentations, everything followed a commitment to a succinctly modernist aesthetic. Lang called his fashion shows séances de travail and conceived them as performative events at the intersection of fashion and art. *Séances de travail* in French means "working session" and this word choice underlines his utilitarian, anti-glamour and anti-fashion approach. In one of his rare interviews, Helmut Lang talked about the rationale behind his fashion shows with curator Sophie von Olfers as part of an exhibition in Frankfurt in 2010. Asked about what the shows meant to him back in the nineties and whether he saw them as performances in their own right, Lang replied:

"I called the presentations 'séances de travail' instead of fashion shows, as I really wanted to stress another reality on the runway and also allow myself to sometimes transfer an element from one show to the next, leading to something new in a more elaborate manner.
The séance de travail concept made sense to me, as it was set up for the press, buyers, and other attendees. I introduced it by eliminating the elevated runway, promoting all age groups of models, supermodels, and friends, sending them on a ground-levelled runway that, rather than being centre stage, had a square-shaped path with two extensions and different exits. This allowed a fast and interactive flow similar to a public space, where some models rotated one time and others walked the circuit two or three times.
It was always at random and a decision I took the second I sent them out. I consider these sessions as performances because I did not only want to convey modern clothes, but also a feeling and mood of a moment in time, which, in combination with men, women, speed, and the unpredicted synergy, created a different dimension for most spectators."

The way Helmut Lang conceived his runway shows in the 90s is an expression of the innermost dynamic of his creative process: the disruption of the conventional in favor of the construction of a paradoxically complex simplicity. The setup of the "séances de travail" also reflects Lang's propensity for cerebral self-reflection and his deep artistic sensitivity.

Fashion, Art and Appropriation

Throughout his career as a fashion designer, Helmut Lang had always cultivated a close affinity and proximity to artists and photographers with whom he established long-lasting collaborations and friendships. With Jenny Holzer he created the installation *I Smell You on My Clothes* for the 1996 Florence Biennale. In a constructed space, Lang diffused a fragrance meant to evoke the scent left by a lover on the sheets, and Holzer produced an LED sign displaying possessive proclamations such as: "YOU ARE THE ONE", "YOU ARE THE ONE WHO DID THIS TO ME", "YOU ARE MY OWN", exposing the fundamental ambiguity of desire. This project was the start of Lang's and Holzer's creative partnership. In 1998, Lang collaborated again with Holzer when he opened his first flagship store in Soho in New York City. The store was a blend between art gallery and shop – with its white interiors and the cash registers hidden from sight, the dominant element of the store were huge black cabinets encasing clothes. One of Jenny Holzer's LED pieces was placed at the center of the shop, displaying monosyllabic messages. In 2000, Lang and Holzer created the most famous of their creative collaborations with the advertising campaign for the launch of the brand's first fragrance. Under the art-direction of Marc Atlas, the unconventional anti-adverts were unlike most conventional perfume campaigns and featured several variations of Holzer's short poems in big black letters on white paper, with only a tiny logo of the brand at the bottom of the page. What makes Lang's collaborations with artists so interesting is the fact that he employed the strategies of appropriation art within the context of fashion. While other collaborations between fashion designers and artists usually follow the pattern of a simple exchange or transfer of stylistic, decorative or aesthetic elements from art into fashion,

Lang's approach is distinguished by a conceptual transfer. Another good example are the famous advertising campaigns consisting of photographs by Robert Mapplethorpe bearing the Helmut Lang logo, like the 1979 photograph of Keso Dekker, used as an advertising by Lang in 1997. Helmut Lang said about the Mapplethorpe-imagery used as advertisements: "The idea was to address with all the visuals everything that could not be expressed with the clothes or the runway, and I always felt that it needed at least this other dimension, or maybe more."

The effect of these advertising campaigns is to create symbolic meaning about the brand through the appropriation of artistic imagery and without any visual representation of its actual clothing or products. This strategy is reminiscent of appropriation art, an artistic movement that emerged in the 1970s in New York City characterized by art critic Rosalind Krauss, "a new sense of the image as 'picture', as a palimpsest of representations, often found or 'appropriated', rarely original or unique, that complicated, even contradicted, the claims of authorship and authenticity so important to most modern aesthetics." Artists such as Sherry Levine, Robert Longo, Troy Brauntuch, Jack Goldstein, Philip Smith and Richard Prince are among the most prominent exponents of appropriation art. Appropriation art explicitly deconstructs the modernist notion of origin and undermines the very concept of artistic authorship.

Helmut Lang used appropriation as a conceptual strategy borrowed from contemporary art in the realm of fashion. With his use of art works by photographer Robert Mapplethorpe for his advertising campaigns, Lang exposed the very commercial logic at the core of high fashion, where the value of material objects is measured by the prestige attached to the brand, not the actual costs of production. This mechanism was described in a paper published in 1975 by Pierre Bourdieu and Yvette Delsaut, in which they argued that in fashion, the brand guarantees the symbolic integrity of fashion objects – and it is thanks to the "charismatic power" attributed to the brand that for instance the label Chanel can outlive its creator. The operation of "symbolic transubstantiation" in which a fashion designer symbolically "charges" a piece of clothing by applying his or her label cannot be

reduced to a simple material transformation: "The creator's signature is a mark that changes not the material nature but the social nature of the object". Helmut Lang's choice of using images from the context of contemporary art for his advertising campaigns can on the one hand be read as a very clever strategy to place his fashion in the liminal realm of conceptual, cerebral fashion and art. But it can also be interpreted as a meta-commentary to the fashion system as an ever-referential, always connotative and self-reflexive practice, an expression of his understanding of fashion as a creative and aesthetic process in which the notions of originality and original are just as outdated as they are in contemporary art.

After his retirement from fashion in 2005, Helmut Lang began making art himself. Between 2009 and 2010, he decided to donate a large volume of his fashion archive to museums worldwide, a process that was interrupted when a large fire in his New York studio destroyed most of the remaining archive. After the blaze, Lang decided to destroy the remains – still 6000 individual pieces and to shred them to tiny pieces in order to create sculptures with the textile fragments. He produced 16 sartorial sculptures and presented them at the exhibition *Make It Hard* in 2011 at The Fireplace Project in New York, a show which was later installed at the Sperone Westwater Gallery, also in New York. The show was met with mixed reactions within the art world – this came as no surprise as the art establishment is notoriously suspicious about the intrusion of outsiders from other creative fields. But for Lang, there was a conceptual coherence behind his transition from fashion to art. The exhibition with its ritualistic, almost occult core represented a final closure of his career as a fashion designer – in an alchemic transmutation of matter, the remnants of his past were converted into the basis for his future. Lang's focus shifted from the physical body to a more abstract notion of materialized forms, as he explained in an interview with *Artforum*:

"A designer is ultimately confined by the body because an item of clothing has to function, it has to move, and it has to do something physical for a person. I was working around bodies, and now I'm actually creating bodies in alternate physical forms with my new work, so it's a completely different set of circumstances."

In conclusion it could be said that Helmut Lang's career has therefore after all become a Gesamtkunstwerk, all-encompassing fashion, art, and life. Still today, Lang's legacy as a fashion designer is kept alive and many young designers refer to his aesthetic, from Alexander Wang to Raf Simons and *Vetements*, to quote just a few examples. In September 2017, another hip designer who has found inspiration in Lang's work – Shayne Oliver from *Hood by Air* – presented a capsule collection for Helmut Lang as the newly appointed creative director of the brand. Alongside new pieces, old pieces from the brand's archive, designed by Lang himself, were also presented on the runway, testifying to the timeless contemporariness of his designs.

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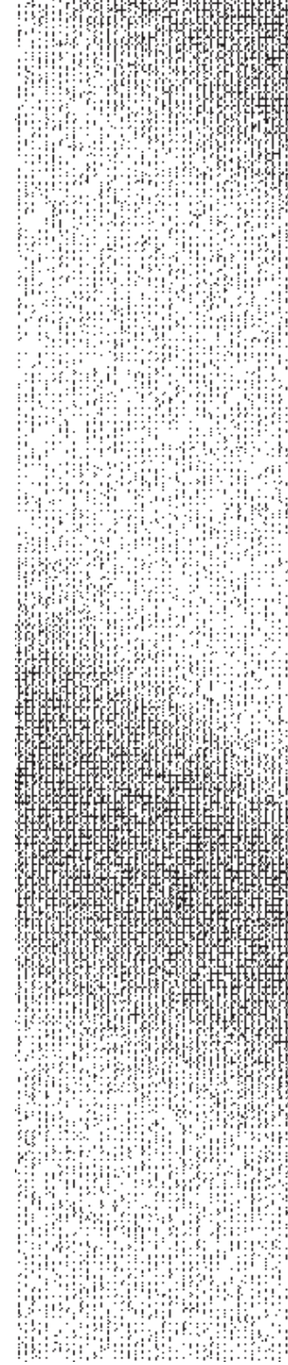

Marcin Różyc

The Story of Polish Fashion from 1945 to 1989 and beyond

Like art and industrial design, fashion in Poland blossomed in spite of, and as part of, the prevailing communist regime. This part of the story introduces a number of inspirational figures, such as Lola Prusac, who began her career at the Hermès fashion house in Paris between the two world wars. Inspired by Polish folk art, Lola's designs bolstered the might of the French fashion house, and paved the way for a successful solo career following the World War II. Other in influential figures from the post-war period include Zyga Pianko, a Polish Jew who designed for the prestigious Pierre D'Alby fashion house in the 1960s, and Warsaw-born designer Barbara Hulanicki, who created London's iconic Biba fashion house.

The most significant aspect of the period were the events taking place in communist Poland. Behind the Iron Curtain, the Polish fashion industry played an important role in helping to create and shape global fashion trends – all the more remarkable in the face of an oppressive political regime, widespread censorship and the lack of raw materials. Polish graphic designer Roman Cieślewicz became artistic director of French *Elle* in the 1970s, and Grażyna Hase created a collection inspired by Russian culture, ten years before Yves Saint Laurent's famous 1976 Russian-inspired Collection A/W 76.

During the communist period, Warsaw was regarded as one of the Eastern Bloc's most stylish cities. The press reports and fashion shows of the time attest to this, talking about lavish shows hosted by Polish brands as well as international labels such as Christian Dior and Brioni. Russian celebrities and the wives of communist leaders would flock to the capital to buy clothing, and the women of Warsaw clamored to get their hands on apparel created by Polish designers. When they failed to do so, as was often the case, they would make it themselves, or employ a local tailor to make it for them. DIY fashion and handicraft blossomed in Socialist Poland. Polish women also shopped for clothes at outdoor markets and the black market for fashionable clothing flourished.

Fashion was an important weapon in the fight against the Sovietisation of Poland. By creating and wearing Western-style clothing, Poles somehow felt like they remained part of that free world in the West. They could forget about the frustration which stemmed from their political impotence and material privation, they could express their objection to the prevailing totalitarian regime.
Like other industries, fashion was centrally controlled during the communist era, and thus at the mercy of policy makers many of whom had a hostile attitude to fashion in general and saw it as a bourgeois representation of the pre-war capitalist world.

While fashion offered a semblance of freedom, it was also used as a tool by the Communist government, creating the illusion of a successful industry to conceal its own political ineptitude. For the ruling Polish United Worker's Party, fashion was perfect propaganda material to use against the West as well as to deceive the populace

into believing that Poland was an affluent, free and modern nation. The history of Communist Poland was not homogenous, of course. After the World War II, everything changed from the territorial boundaries to the economic and political systems. Ravaged by the atrocities of the Holocaust, Poland was no longer a multi-ethnic country. Now, Poland had Socialist Realism and Stalinism, the later of which pervaded all aspects of everyday life. Terror and indoctrination were rife, and the worker, the farmer and the housewife were relentlessly promoted as the new national heroes. In his book *Out of the Ordinary*, David Crowley (Professor and Head of Critical Writing in Art & Design at the Royal College of Art) described the Stalinist era as "the worst period for Polish design in the twentieth century". However, the post-war period also saw the heroic (and ultimately successful) national struggle to raise the country from the rubble.

The cultural thaw finally came in 1956, three years after Stalin's death. This period was a golden era for Polish design and fashion. Communism had reduced the economic disparities, which had plagued pre-war Poland and many citizens, attracted by industrialization and the facilitated access to education, moved from small villages to the cities. The living standards of the country's poorest citizens began to rise and this social advance gave birth to a new group of design and fashion consumers.

Youth fashion flourished in the 1960s. The mini-skirt-clad girls and long-haired boys of the era listened to jazz, big beat and the Beatles. The crowning moment during this era of ostensible freedom for Polish youth was a concert by the Rolling Stones, which took place in Warsaw in 1967. Young people managed to enjoy the 1960s, despite the severe lack of freedom and scarcity of goods.

The late 1960s and early 1970s saw an increasing number of student protests, workers' strikes, military interventions in Czechoslovakia, and anti-Semitic witch-hunts, orchestrated by the ruling party, which led to many Poles being forced to leave the country.

The first half of the 1970s also saw a rise in American-style consumerism. "1970s Poland was a strange country, in which the surreal phenomenon of 'Socialist consumerism' thrived," writes David Crowley (*Out of the Ordinary*). Dynamic economic development, a partial opening up of the market, and frivolous borrowing in Poland provided a brief period of prosperity, and fashion was an important part of this.

In 1976, in response to burgeoning food prices, protests broke out across Poland, signaling the death knell for the consumerist paradise in the country. The government issued ration cards for sugar and gradually began regulating food, leading to the imposition of Martial Law and the fall of communism.

During the 1990s, Poland began to privatize its state assets and entered a new era of neoliberalism. The once state-owned fashion houses (which operated according to outdated principals) failed to find investors who would be willing to continue the traditions of old. Poles were besotted with Western goods, and Polish fashion houses were supplanted by large global enterprises. Polish investors heeded this economic reality and began to establish clothing companies with English-, French- or Italian-sounding names. Yet again, Polish fashion had to start from scratch. Independent designers began to appear in this uncertain market – a notable figure from this period is Joanna Klimas.

An impressive fashion scene has been developing in Poland over the past 26 years. A group of phenomenal Polish designers are making their mark on the international fashion scene: graphic artist Filip Pągowski, founder of the Comme des Garçons play label, supermodel Anja Rubik, chief editor of *25 Magazine*, Katarzyna Szczotarska close associate of Martin Margiela whose designs grace the collections of the Victoria & Albert Museum in London.

While fashion has undoubtedly become one of the most dynamic areas in Poland's creative industries, it still lacks comprehensive literature and resources in English, for those who wish to explore it and discover its heritage, tradition or function. The first step in this direction is *Chrysalis* – a book published by Polish Cultural Institute in London, Pola Arts Foundation and designed by one of Poland's most exciting artists, Tymek Borowski. In connection to this publication is launched a website www.polishfashionstories.com which is a vademecum of Polish fashion, past, present and future.

Shaun Cole

Nightclubbing: Music, Subculture and Fashion in 1980s London

Following his return to London from his self imposed exile in Berlin in 1981, David Bowie had been told about the new nightclub scene, where the music included his own back catalogue and imported German electronic music that was not dissimilar from that Bowie had been producing whilst in Berlin, and clubbers were reacting creatively through their clothes to the increasing nihilism of punk and the socio-political climate of Thatcherite Britain. Bypassing the queue and entering through the fire exit of the latest night at Blitz Club in Great Queen Street in London's Covent Garden, Bowie asked club host and doorman Steve Strange (who had moved from Wales attracted by the London Punk scene) to "select some appropriate friends to feature" in the video for his new single *Ashes to Ashes* with Strange himself. The next day Strange, wearing a black "wedding" dress and headdress by designer Judith Frankland, along with three friends – Elise and designers Frankland and Darla-Jane Gilroy also wearing their outfits from the night before – were filmed performing sweeping bowing gestures on beach alongside Bowie clad in a glittering Pierrot costume designed by Natasha Kornilof, that Strange later recalled was "much like the one I had been wearing at Blitz" (2002, p. 53).

Just as Bowie had inspired young musicians, designers and clubbers to express themselves creatively through their clothing, using the nightclub as their arena, so the nightclub founded to play his music in turn provided stylistic inspiration for his video.

A focus on creative self-expression formed the ethos of London clubs in the early 1980s, with young people making innovative statements about contemporary life through their dress. Jumble sale finds, home-sewn ensembles and theatrical costumes were worn along with clothes bought from Vivienne Westwood and Malcolm McLaren's Seditionaries and World's End, Stephane Raynor and Helen Robinson's PX (where Strange had been a shop assistant), Willy Brown and Vivienne Lynn's Modern Classics and Jon Baker's emporium Axiom, which sold designs by those who frequented these very clubs.

Sociologist Sarah Thornton has stated that "club cultures are *taste cultures*" and that the people who go to clubs do so on the basis of a shared taste in music or style (Thornton, 1995, p. 3). The discussion of London nightclubs as a site for the interaction between music and clothing has previously occurred within the lens of subcultural practice (Polhemus, 1994; Gelder, 1995; de la Haye and Dingwall, 1996) and this essay will draw on such discussions whilst providing a series of snapshots of the London nightclub arenas in which music and fashion (or style) freely collided.

Professor of Sociology of Culture and Communication, Patrizia Calefato has observed that fashion and music are "two social practices that go hand in hand … drawing on a common sensibility which translates into taste" and have "always used citations, experiences, influences and suggestions taken from the past" (2004, pp. 117, 121).

London's nightclubs, like their clientele, established their own identities through styles of music and presentation that were uniquely integral to each, and sometime nodded to the past. On Tuesdays at Le Kilt in Greek Street, for example, a 1940s and '50s suited elegance was prevalent, with the exaggerated zoot suits designed by Blue Rondo à la Turk's singer Chris Sullivan (who, like Strange had moved from

Wales to London attracted by London's nightclubs and music scene, as well as to attend Saint Martin's School of Art), reflecting the pre-punk funk, jazz and Latin sounds that were played there. Religiously-styled clothes by young designers such as Fiona Dealey and Stephen Linard, who graduated from St Martin's with his *Neo Gothic* collection in 1980, reflected the darker, decorative elements of Hell nightclub on Henrietta Street (close to Blitz). This Gothic aesthetic extended was at The Batcave, which was hosted by 'a Jaggeresque youth in mascara and black lace' (Johnson, 1983, p. 27): lead singer of the band Specimen. Batcave habitués and the other members of Specimen combined with 'deathly' make-up and dyed black or bleached blonde backcombed hair with black and purple velvet, lace leather and rubber clothes from shops such Symphony of Shadows and New Masters at Hyper Hyper and stalls at the Great Gear Market and Kensington Market including Jane Khan's Khaniverous. The term Goth(ic) applied equally to music as to style and Hamish McDonald, DJ at The Batcave, described the music he played as "a sweeping curve of sound, with Siouxsie and the Cramps as middle ground, taking in Sweet and the Specimen and stretching to Eddie Cochran and Death Cult" (1984).

Ethnomusicologist Martin Stokes makes the case that music is laden with social meanings, "largely because it provides means by which people recognize identities and places and the boundaries which separate them" (1994, p. 5). As such London's 1980s clubs in the provided a safe environment where those with similar tastes in music and styles could congregate. Former stylist Dean Ricketts furthered this sentiment by observing how the relevance of London clubs was amplified by the influx of participants from outside the capital, all looking for somewhere that would accept their individuality and creativity (Ricketts to Cole, 2012).

This infectious passion for style and the connection between London clubs, music and fashion was furthered through collaborative events such as the 1981 New York trip to promote Spandau Ballet, the "house band" at Blitz. Accompanied photographer, graphic designer and DJ Graham Smith, journalist Robert Elms and their manager Steve Dagger, Spandau Ballet played at New York nightclubs dressed by Jon Baker, Simon Withers and Melissa Caplan. As part of the "roadshow", designers Caplan, Baker and Sullivan, together with Robin Archer, Paul Wynters and Demob, presented catwalk shows of their collections in the same New York venues. In a similar vein, Steve Strange took designers Caplan, Linard, Robinson, Dealey, PX and Anthony Price to Paris for a fashion show at the landmark nightclub Le Palace to launch the second album of his group Visage (formed with Blitz DJ Rusty Egan and 5 other musicians from successful bands Rich Kids, Ultravox and Magazine) which was named *The Anvil*, reputedly named after the notorious gay leather club in New York. Swiss-born Suzanne Bartsch, owner of a New York boutique and well known face on New York club scene, further promoted London's new fashions when she staged fashion shows in New York and Tokyo in 1984, that included Sue Clowes, John Richmond, Rachel Auburn, Richard Torry, and milliners Stephen Jones and Bernstock Spiers amongst others.

Back in London, for the launch of their 1981 Pirates collection, Westwood and McLaren staged a show at Planets nightclub in Piccadilly, the nightclub run by one of the key faces of the London club scene, former punk Philip Salon, and where Boy George O'Dowd was DJ, as well as holding a commercial fashion show at Olympia exhibition hall. Similarly, to celebrate the opening of the new Axiom shop in Covent Garden in September 1981, a fashion show was Strange's new Club for Heroes in Baker Street. In 1987 the fashion brand BOY (founded in 1977 by Stephane Raynor) held a catwalk show at Sallon's then notorious Mud Club at Busby's in Charing Cross Road. These events all served to reinforce the relationship, often forged in the nightclub, between London's cutting edge fashion and music scenes that were each being lauded across Europe and America in both underground and mainstream fashion and music press.

A shift away from the exaggerated, exotic styles that had been prevalent at the beginning of the decade towards a more "functional" style of dress amongst both male and female clubbers was described in the September 1982 issue of the style magazine *The Face*. Robert Elms described the "ubiquitous Levi's worn into holes, sweatshirts serving their purpose and losing their sleeves, … big boots and no socks and espadrilles" as a "hardening of attitudes in music and fashion" (1982, p. 15) that reflected (rather than reacted against)

the economic conditions of Thatcherite Britain with its massive unemployment, privatization of industry and the Falklands War. In a continuation of the symbiotic relationship between designers and clubbers this seemingly dishevelled look was reflected in work of designers such as Westwood and Sue Clowes. Westwood's 1982 *Buffalo* and 1983 *Punkature* collections featured oversized, distressed, mismatched and layered garments that were presented in a seemingly thrown-together manner and reflected her penchant for mixing historic and multicultural influences. Sue Clowes, who had dressed Boy George and his band Culture Club in her T-shirts, shirts and trousers in cross-cultural and religion-inspired prints, produced a "hobo" collection in muted colours printed with "the symbols that tramps used to scratch on trees or barns" (cited in Roberts, 1982, p. 40).

The "ripped and torn" aspect of this style was also reflected in the look of new musical acts coming out of London's clubland, such as Haysi Fantayzee with their eclectic mix of rasta, Dickensian urchin and African print and JoBoxers, with their depression era styling. It also coincided with a revival of rockabilly music and style that fed into the eclectic mix at influential clubs. At Le Beat Route in Greek Street, original and new Rockabilly music, (by groups such as Stray Cats who were dressed by Johnsons in Kensington Market and on the King's Road) was played alongside seventies soul and new funk music. DJ Jay Strongman, who also owned Rock-A-Cha clothes stall in Kensington Market, played a similar mix whilst Gaz Mayall, played rockabilly, reggae, ska, and rhythm and blues at his Gaz's Rockin' Blues night at Gossips on Dean Street (formerly the Gargoyle Club). Dirtbox, cited by Elms (1982) as *the* Hard Times club, moved between various locations across London including disused warehouses, and as such was at the forefront of a trend that was to sweep through London's nightlife in the latter part of the decade: the acid house party and the subsequent explosion of rave culture.

Reading articles about London's nightlife in the growing number of style magazines whist studying fashion in his native Melbourne, Australia, drew Leigh Bowery to London. Entering the scene he had read about Bowery developed his own exaggerated personal style by using clubs as catwalks, as well as briefly selling his designs at a

stall in Kensington Market with fellow clubber and fashion designer Rachel Auburn. At Taboo the night he was asked to host at Maximus in Leicester Square, and so called because "there is nothing you can't do there" Bowery took the *unconventional*, the *unfashionable* and the *offensive* to create something new and unique. In this carnivalesque nightspot parodying the norms of everyday life (and to an extent "fashion") was encouraged. Taboo's extreme eclecticism was reflected in DJ Jeffrey Hinton's musical approach of mixing a variety of new, popular and kitsch music styles, with TV theme tunes and sound effects. Hinton had lived in a squat on Warren Street with Boy George, Princess Julia and members of the fashion design duo Bodymap (amongst others) and this close friendship circle was fostered by living and partying together. Stevie Stewart of Bodymap noted that "each group of people, whether they were fashion designers, musicians or dancers, filmmakers or whatever, living together, going out together and at the same clubs … had a passion then for creating something new … that was almost infectious" (Stewart to Cole, 2012). Bodymap were frequent attendees at Taboo, along with other friends/collaborators such as filmmakers John Maybury and Cerith Wyn Evans and choreographer Michael Clark (for whom they designed stage costumes), and used Bowery and Hinton as model and DJ at they lively fashion shows choreographed by Clark. By intermingling in what Bodymap's David Holah described as "our own little fashion bubble" (Holah to Cole, 2012), a collective creative energy emerged.

This mixing and matching, or (what Dick Hebdige identified in his *Subculture: the Meaning of Style* as) "bricolage" was reflected in the titles and themes of Bodymap's collections, such as *Cat in the Hat takes a Rumble with a Techno Fish*, which pulled together elements of Dr. Seuss's surreal cartoon comedy, black-and-white graphics, bright colours and 1980s American "bratpack" films. Like many London club nights Taboo was relatively shortlived, closing after 18 months, following a story in the tabloid newspaper Mail on Sunday that reported, "Taboo's distinctive drug is ecstasy" and emphasized the hedonistic behaviour of the clientele (cited in Tiiley, 1997, p. 65). In his 1998 exploration of rave culture, journalist Matthew Collin (1998) noted that Taboo was one of the earliest Ecstasy clubs in London, and acted as a precursor to the later Ecstasy-fuelled acid house parties.

Like Taboo, many other London clubnights continued to promote the idea of unique style in their door policy to attract a clientele of like-minded people. They were often run by those who frequented the late 70s/early 80s nights: Philip Salon ran Planets and later the Mud Club with DJ Tasty Tim; designer Stephen Linard ran Total Fashion Victim at the Wag (opened by Sullivan and Antenna hairdresser Ollie O'Donnell in October 1982) with DJs Princess Julia and Jeffrey Hinton; Milliner Paul Bernstock co-ran White Trash in Piccadilly with club face Denzil; Princess Julia also hosted the gay night, Daisy Chain, at The Fridge in Brixton, a venue owned by Andrew Czezowski, who had formerly run punk club The Roxy, which in 1978 became Billy's, the club where Egan and Strange held their first Bowie night. However, not all London nightclubs in the mid-1980s were about the excesses of dressing up to outrage. Barrie K. Sharpe, the founder of clothes shop Duffer of St George, was also DJ at the Wag and the Cat in the Hat Club, which opened in 1985 in London's Leicester Square. Duffer initially sold Liberto jeans, Sta-Prest trousers, their own brand suede-trimmed 70s-style cardigans and caps. In 1987 Duffer began to sell platform shoes and flares, stylistically reflecting the interest in 70s funk and "rare-groove" soul music, which Sharpe and his partner Lascelles had brought to club-goers' attention at the Wag and the Cat in the Hat.

Sharpe's model was echoed by London collective Soul II Soul who ran a clothes shop by day and a club by night: "We want to show fashion collections eventually and elevate the fashion of Soul II Soul to the same heights as the music" founder Jazzie B told i-D in 1989. The Soul II Soul shop in Camden High Street sold sportswear-dominated clothes designed by Nicoli Bean, much of which incorporated the Funki Dred logo originally designed by Derek Yates for DJs' T-shirts, and which reflected "the roots of their reggae culture and style of the urban dance scene" (Tulloch, 1992, p. 93). Growing out of the Jah Rico reggae-based sound system in north London in the mid-1970s, Jazzie B and partner Daddae progressed from staging blues dances and warehouse parties to holding the Family Funktion nights at various London locations, to the Africa Centre nights in Covent Garden, and Soul II Soul club nights at The Fridge. Jazzie B recalled that part of the success of Soul II Soul was that they "grew up the same as these kids. We led the same lives – raving, on the street" (Frezza, 1989, p. 67).

Jazzie B's experience of DJ-ing at warehouse parties ties the development of this particular set of club nights to a broader club development in London. In his reminiscence for djhistory.com, he recalls playing at "rockabilly fashion parties" where he "played mainly electro, Man Parrish and few boogie-down Bronx and all them tunes". This marked the arrival of American electronic, house and hip hop music, which was increasingly played at clubs and parties throughout the city, with London's first hip hop club, the Language Lab, held at Gossips. One-nighters at established licensed venues, such as Gossips and the Wag, ran alongside one-off parties at warehouses and underused buildings, such as Dirtbox and Circus hosted by DJs Hinton and Jeremy Healy, where new imports were mixed with eclectic personal taste in a variety of musical genres.

Imported house music from Chicago and Detroit had initially been popularized at clubs with a predominantly gay clientele, such as Delirium, Pyramid at Heaven and the Mud Club. In November 1987 DJ Danny Rampling, who has spent the summer at clubs in Ibiza, hosted Shoom night at a gym in Southwark where he recreated the sound and atmosphere of the Ecstasy-fuelled Ibiza dance clubs. Other nights followed, such as Confusion, the Trip, Love at the Wag and Paul Oakenfold's Spectrum at Heaven, where the "loved up", euphoric feeling was created by the combination of dance music and drugs (MDMA/Ecstasy). The relaxed "friendly and fun" (Godfrey, 1988, p. 66) atmosphere of these clubs began to be reflected in the styles of clothing worn. The dressed-up aesthetic of earlier clubs, like Taboo, was replaced by a much more casual combination of "ponchos, dungarees, and loose T-shirts bearing yellow Smiley motif", (Garrett, 1988, p. 22) sold at Mark Komodo's Mash on Oxford Street and Sign of the Times at Kensington Market, set up by long time London clubber, Fiona Cartledge. Simon Reynolds has argued that emergence of acid house and Balearic beats at these clubnights transformed nightclubs from "places for drinking and looking good but not for dancing" (Reynolds, 2013, p. 46) into spaces where drug-fuelled dancing was the raison d'etre. Despite the seeming uniformity, there was, DJ Terry Farley noted, still attention to detail: "You might have been wearing dungarees, but it had to be the right dungarees, and you knew that they were" (cited in Gorman, 2006, p. 197). As the acid house club

scene grew and became increasingly notorious, its style in music and fashion was disseminated across the country through popular media, such as BBC TV's Top of the Pops and tabloid newspaper the Sun's "acid house fashion guide", and their own Smiley T-shirt. It was time for the fashionable to move on.

Commenting on London's clubs, Robert Elms observed that, "styles come and hold the beat for a while, usually going on to establish a permanent specialist nightclub audience, or else they go mainstream and become part of the fabric of British pop" (1988, p. 37). Sociological observers Dick Hebdige (1979) and Ted Polhemus (1994) have also articulated the ways in which subcultural identity can be watered down following its adoption by the mainstream. The club model of Steve Strange as doorman and Rusty Egan as DJ was an example of increased specialisation within London's club scene. They would take over a venue for one night and create a weekly "event" where the host, the DJ, the music and the crowd were collectively as important as the actual venue, a development that was replicated throughout the 1980s. For DJ Jeffrey Hinton the specific site of the venue, be it a central London club attempting to fill a quiet night, or a disused warehouse for which the keys were made available, was important as "you would find somewhere and then do something with it, rather than the other way round … It was always to do with the *actual* place" (Hinton to Cole, 2012). The role of the host and door gatekeeper, and their idiosyncratic entry policy, was critical, both in setting the mood of the club and ensuring that those granted admission conformed to the particular ideology or dress code, so bestowing a particular subcultural capital upon the clientele (Thornton, 1995, p. 3). Similarly, as DJ Daniel Hadley recalled the DJ was "responsible for the creation of a musical space, a space formed according to the expectations of the crowd and the specific kinds of DJ practices in place" (cited in Thornton, 1995, p. 60).

Thus London's clubs in the 1980s acted as a site for the confluence of music and fashion, from the plethora of exaggerated, exotic styles and early electronic music favoured by the Blitz Kids, through the distressed styles of Hard Times, to the eclectic mixing of music and individual expression of Taboo, to the dance-influenced comfort of acid house. As designer, DJ and club host Chris Sullivan has noted, "if clothing was our most immediate form of expression, then the club was where we exhibited it" (cited in Smith and Sullivan, 2011, p. 46). This interaction was the result of the creative energy generated by the nightclubbing scene, whose influence spread still further to embrace not just music and fashion but also graphic and product design, journalism, hairdressing, photography, dance and performance art in the decades that followed and out from London and across Britain and the world.

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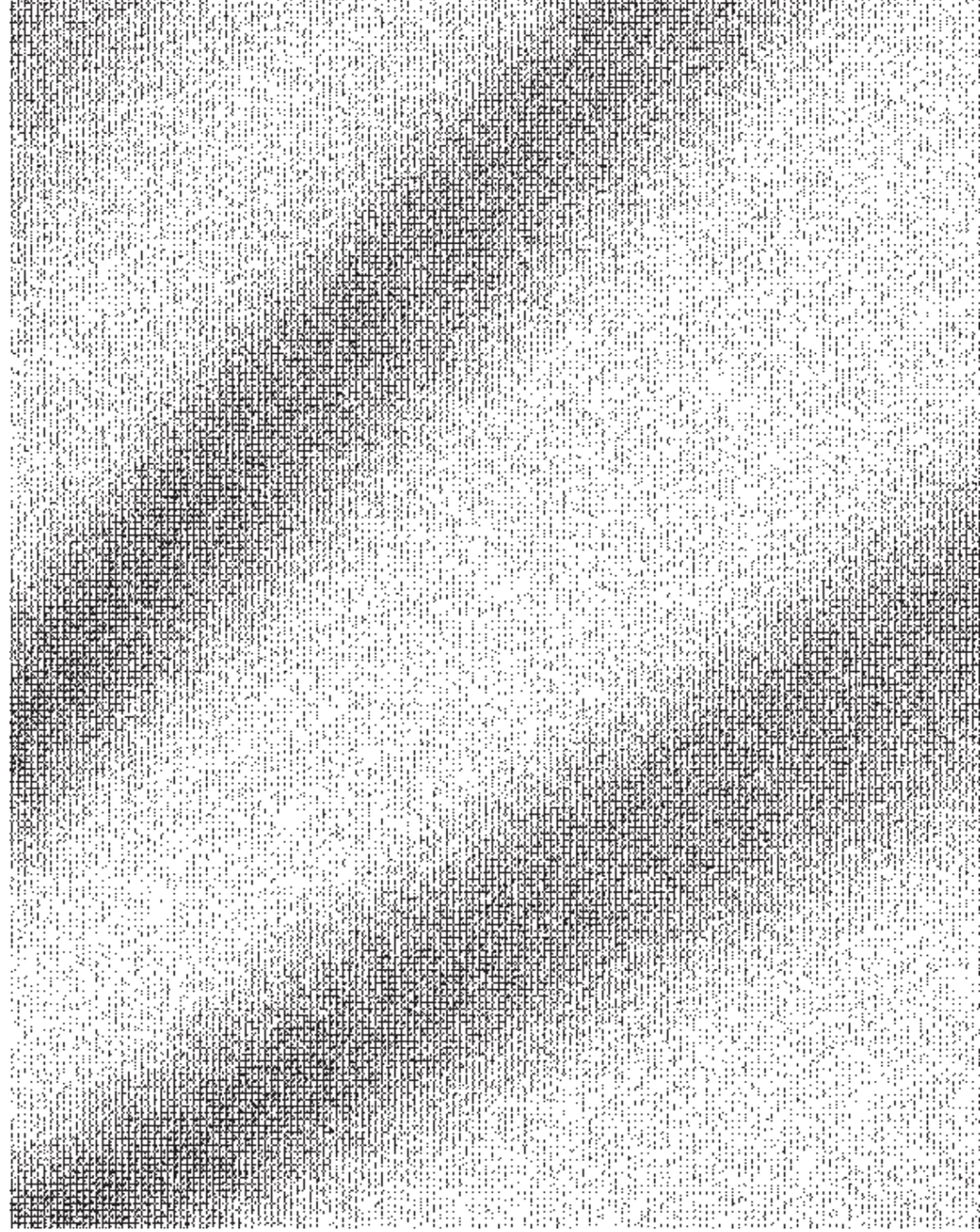

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Biographies

Manora Auersperg
lives and works in Vienna. Her artistic practice is closely entwined with her profession as Senior Lecturer at the University of Applied Arts, Institute of Art Sciences and Art Education. She studied Art Education and Textile at the University of Applied Arts, Psychoanalytic Pedagogy, University of Vienna and Stage Costume Design, HdK Berlin. In her work experiences as researcher, teacher, costume designer and artist she often works in an interdisciplinary way and in various collaborations. Her artistic research refers to the subject of the human body in relation to the spatial and social context and has been exhibited and performed in several institutions in Europe.

Anna-Sophie Berger
studied fashion design and trans-disciplinary art at the University of Applied Arts Vienna. Her approach to the visual arts is characterized by a particular analytical depth and remarkable freedom from genre constraints. In a subtle manner, her textile works, photographs, installations, and performances question the sensuality of materials and disclose invisible processes of commercial production. Since 2012, Berger's work has been presented in international galleries and institutions.

Hussein Chalayan
was born in Nicosia, Cyprus and was graduated in 1993 from London's Central St Martins School of Art and Design. In 1994 he started his own label. He was named British Designer of the Year in 1999 and 2000. In his art and fashion work Chalayan uses film, installations and sculptural forms to explore perception and the realities of modern life, its particular interest in cultural identity, migration, anthropology, technology, nature and genetics. Chalayan lectures regularly about his work and has exhibited in museums worldwide. Chalayan represented Turkey in the 2005 Venice Biennial. In 2005, the Groninger Museum in the Netherlands hosted a retrospective of his work. Critically acclaimed solo exhibitions opened in London at the Design Museum (2009), The Museum of Contemporary Art in Tokyo (2010), Istanbul Modern (2010) and at the Musée des Arts Decoratifs in Paris (2011).

Shaun Cole
is a writer, lecturer and curator and currently Associate Dean Postgraduate Communities at London College of Fashion. He was formerly Head of Contemporary Programmes at the Victoria and Albert Museum, where he curated several exhibitions, most notably *Graphic Responses to AIDS* (1996), *Dressing the Male* (1999) and *Black British Style* (2004). He is Vice Chair of the Costume Society UK and associate editor of the journal Fashion Style and Popular Culture. He was consultant on exhibitions *A Queer History of Fashion* (FIT New York) and *Club to Catwalk: London Fashion in the 1980s* (V&A, London). Shaun Cole has also written and lectured on the subject of menswear and gay fashion and his publications include *Don We Now Our Gay Apparel: Gay Men's Dress in the Twentieth Century* (2000), *Dialogue: Relationships in Graphic Design* (2005), *The Story of Men's Underwear* (2010) and *Fashion Media: Past and Present* (2013).

Dobrila Denegri
is art historian and curator, born in Belgrade and living and working in Rome. Since 2002 she is artistic director of nKA / ICA in Belgrade. From 2002 till 2008 she was curator at the MACRO – Museum of Contemporary Art in Rome. From 2007 till 2009 she lectured on relations between art and fashion at La Sapienza University in Rome and since 2011 she is lecturing on the same subject at Polimoda in Florence. In the period between 2010 and 2015 she was artistic director of Centre of Contemporary Art in Torun in Poland. She has curated numerous group and solo exhibitions as well as workshops, panels, and lectures for public and private institutions internationally.

Christina Dörfler-Raab
lives and works in Vienna. Studied at the University of Applied Arts Vienna Art Education. Since 2008 is working in the field of fashion and performance. Since 2013 is teaching fashion at Fashion College Herbststraße Vienna. Currently PhD researcher at the Museum of Applied Arts Vienna / Helmut Lang Archive.

Lisa Edi
is born in Schärding, Austria, and is living and working as a photographer in Vienna. After studying fashion, under the artistic lead by fashion label ___fabrics interseason, she started master programme Critical Studies at the Academy of Fine Arts Vienna. Since 2014 Lisa Edi studies Photography at the University of Applied Arts in Vienna. Edi's work oscillates between fashion photography, editorial commissions and a personal artistic practice.

Bernhard Eiling
is a Berlin-based information artist and software engineer who has already realized several works of digital art presented at Künstlerhaus, Vienna and GPLcontemporary.

Beatrice Jaschke
is co-director of /ecm master course for exhibition theory and practice at the University of Applied Arts in Vienna as well as purpurkultur – consulting, exhibiting, mediating. She studied Art History at the Universities of Vienna, Hamburg and Florence. 1997 – 2001 she worked in the organization of training courses for curators at the Institute for Cultural Studies (ikw) in Vienna. As a freelance art mediator she has built up the education department at Leopold Museum as well as the info-pool of basis wien in the MuseumsQuarter Vienna. From 2005 – 2012 she was Head of Education in Stift Klosterneuburg. Since 2001 she is CEO of the association schnittpunkt – exhibition theory & practice.

Afra Kirchdorfer
was born in Regensburg, Germany and lives and works in Vienna. Since 2009 she is a master tailor and devoted herself to her own fashion label from 2008 to 2011. In 2010 she started her studies in the Art Education programme of the University of Applied Arts Vienna with the subjects *Textiles – Free and Contextual Artistic Practice and Material Culture, Art and Communication Practices* as well as *Design, Architecture and Environment*. Her artistic practice and research is mainly concerned with the processes of work and form finding as well as autonomous production structures.

Kate Langrish-Smith
studied at Bristol School of Art and Design graduating in 2006 with a BA (Hons) in Art and Visual Culture. In 2007 she moved to London and began studying millinery founding her own company in 2010. In 2012 she was accepted on to the MA Fashion Artefact course at London College of Fashion, which provided an opportunity to synthesize her practice.

Wojciech Małolepszy
is design professor at Academy of Fine Arts in Warsaw, Deputy Dean of Faculty of Design. He is well known as designer of medical equipment, electronic devices, and domestic appliances. He is a winner of Prize of Institute of Industrial Design for designing a juicer for ZELMER SA. He is focused on simple forms, timeless design and high quality materials.

Maximilian Mauracher
graduated at University of Applied Arts Vienna in June 2017 and is an art director with a strong focus on typography and simplicity. He is "part of a wave of remarkable European designers of late" (*It's Nice That*), but his creative range also spans to collaborative projects which involve art and fashion, related particularly to interest in our self-perception (or "self-construction") through digital photography and social media. Furthermore he is developing a kind of "total design" approach, in which fairly everything, from his wardrobe to his Instagram page is subjected to his particular creative imprint characterized by interplay of geometrical structures and oppositions of black and white.

Susanne Neuburger
is curator and head of collection at the Museum moderner Kunst Stiftung Ludwig Wien (mumok). Since joining the museum in 1983, she has organized several large-scale survey exhibitions, including *Nach Kippenberger* (2003), *Short Careers* (2004), *Nouveau Réalisme* (2005),

Concept.Action.Language (2006), *Nam June Paik. Music for All Senses, The Moderns. Revolutions in Art and Science 1890 – 1935* (2010; with Cathrin Pichler and Martin Guttmann), *Reflecting Fashion. Kunst und Mode seit der Moderne* (2012; with Barbara Rüdiger), *Rock the Void. Josef Dabernig* (2014; with Matthias Michalka), *Wir Wegbereiter. Pioniere der Nachkriegsmoderne* (2016; with Marie-Therese Hochwartner), *Oh … Jakob Lena Knebl und die mumok Sammlung* (2017; with Barbara Rüdiger), *Kunst ins Leben! Der Sammler Wolfgang Hahn und die 60er Jahre* (2017).

Janusz Noniewicz & Dominika Wirkowska

work together as an artistic duo from 2014; Noniewicz is a writer, curator, visual artist; he is director of Fashion Department Fine Art's Academy in Warsaw; Wirkowska is an artist and graphic designer. They are leaders of artistic and education programme *Could fashion designer be happy?* focused on body, gender, politic, fashion, art, and literature. As an artist they are working on collaborative projects with performers, musicians, artist, filmmakers, and non-professionals.

Robert Pludra

is industrial designer and Deputy Dean of Faculty of Design at Academy of Fine Arts in Warsaw. He runs his own studio focused on product, social and exhibition design as well as leads design workshops. Currently working on a research and development projects, audio-visual installations, electronic devices, watches and in the area of cycle, rail and automotive design.

Barbara Putz-Plecko

is a visual artist and professor at the University of Applied Arts Vienna. Since 2007 she has been Vice-Rector of the University, responsible for Artistic and Scientific Research and Quality Enhancement. She is also Head of the Department of Art and Communication Practices and Head of the Department Textiles – Free, Applied and Experimental Artistic Design. The study of textiles as an academic discipline at the University of Applied Arts focuses on textile analysis, new applications and the transmission of knowledge concerning textiles in relation to fashion, art, design, everyday culture, architecture and technology, with a view to meeting both individual and social demands and challenges.

Ana Rajčević

received MA scholarship from University of Arts, London in 2010 for the Fashion Artefact course at LCF, and won the LCF Best Design Award and the Accessories Collection of the Year at ITS 2012 for her collection of head pieces *ANIMAL*. She exhibited in numerous museums for contemporary and applied arts, and collaborated on several theater and dance productions.

Marcin Różyc

is a fashion writer and art curator based in Warsaw. He is an author of *Nowa moda polska* (*New Polish Fashion*) book, investigating the Polish fashion in the context of art and culture. He was also co-curator of Chrysalis book and exhibition realized during the International Fashion Showcase 2015 in London. He has contributed as a journalist to a number of magazines and websites, eg. *Elle*, *Przekrój*, and now he collaborates with *K MAG* magazine.

Jasmin Schaitl

is an artist and performer with a visual arts background. She graduated in 2012 from the University of Applied Arts, Vienna. Since 2011 she works internationally, as solo-performer, visual artist, artistic director of group performances, leads workshops and interdisciplinary projects, curates and teaches.

Anna Schwarz

currently based in Vienna is an Austrian artist working on different projects in Europe and the United States. Graduated from the University of Applied Arts Vienna, at the Fashion department in 2016, with a second master in 2017 at the sculpture department of the Academy of Fine Arts Vienna. She is exploring fashion as a political, institutional and structural social phenomenon.

Konrad Strutz

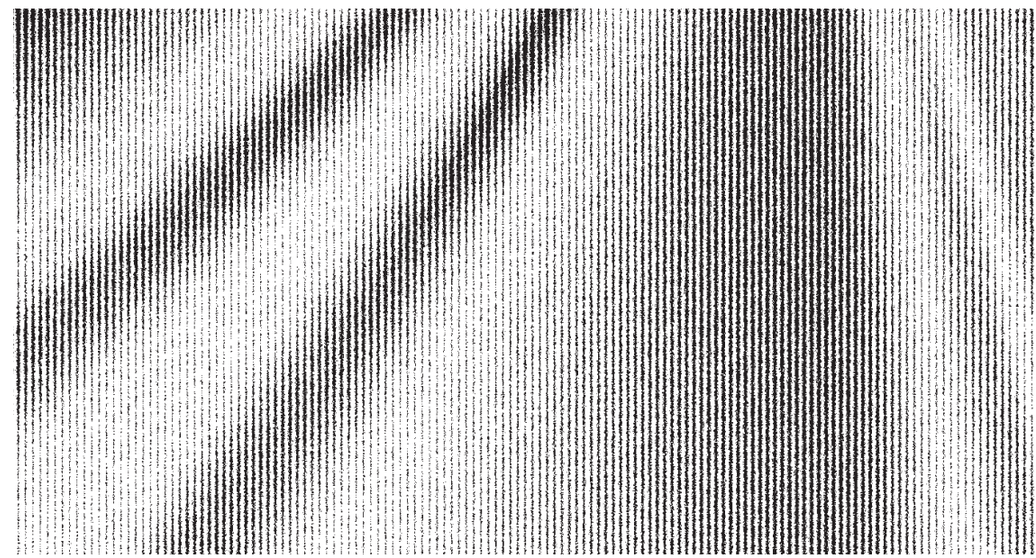
is a visual artist and Senior Lecturer at the University of Applied Arts Vienna. His artworks are exhibited on a regular basis and included in several publications. Different modes of perception and representations of space are central topics throughout his work, which has an emphasis on sculpture and photography. He designs objects or environments

and manipulates their geometry in a way that produces surprising photographic projections and ambiguous spatial structures. As a reversal of this approach, he also develops and builds apparatuses that make alternative transformations from the spatial and temporal domains into images possible.

José Teunissen
is Dean of the School of Design and Technology at London College of Fashion, UAL, and Professor of Fashion Theory. Besides she works as a curator for the Fashion Biennale Arnhem 2018. José is currently principal investigator of Art Cherie a European + project which exploit the Cultural Heritage in fashion through a vocational training course, for the improvement of EU fashion designers. Besides she is a board member of the Dutch Creative Industries Council. From 2002 – 2016 she hold a professorship in Fashion Theory at ArtEZ where she established the Centre of Expertise Future Makers, a centre dedicated to new making processes in fashion and design. She is still principal investigator of the research projects *Virtual Sizing, Closing the Loop*.

Monica Titton
is a sociologist and culture critic. She is Senior Scientist at the Academy of Fine Arts Vienna and Lecturer in fashion history at the University of Applied Arts Vienna.

Lara Torres
is a UK based artist that recently completed a PhD at the University of the Arts London about practices of *unmaking*, exploring a strategy for critical fashion practices. Her practice-based research debates the role of the fashion designer and questions fashion's critical agency. She has presented her work globally and was awarded the Unique Design Award (2011) for the project *An impossible wardrobe for the invisible* at the Fashioning the Future Awards in London. Her experimental practice was featured in international exhibitions worldwide. She is a Senior Lecturer and course leader for the MA fashion and textiles at the School of Art and Design at the University of Portsmouth.



Colophon

Transfashional – Exhibiting Fashion 17.10. – 20.10.2016
University of Applied Arts Vienna
Heiligenkreuzer Hof

Transfashional Lab
Austrian Cultural Forum London 09.02. – 04.04.2017
London College of Fashion 13.02.2017

Transfashional 18.05. – 04.06.2017
Ujazdowski Castle Centre for
Contemporary Art, Warsaw

Transfashional 07.12. – 20.12.2017
MuseumsQuartier Wien
frei_raum Q21 exhibition space

www.transfashional.com

Curated by Dobrila Denegri

Transfashional – Exhibiting Fashion
Coordinator: Marietta Böning

Transfashional Lab
Coordinators: Vanessa Fewster, Lucy Povey, Lorraine H. Smith

Transfashional
Coordinators: Inga Karczewska, Joanna Saran, Marietta Böning

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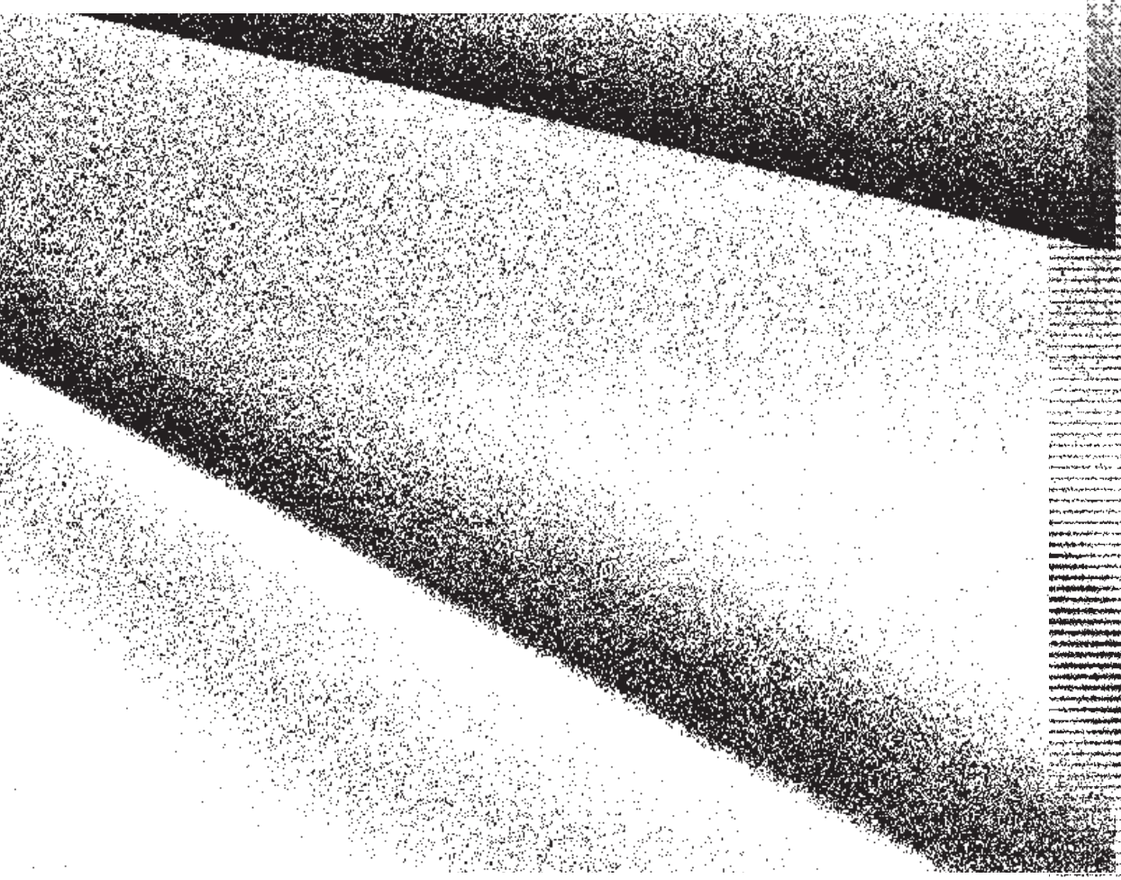

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